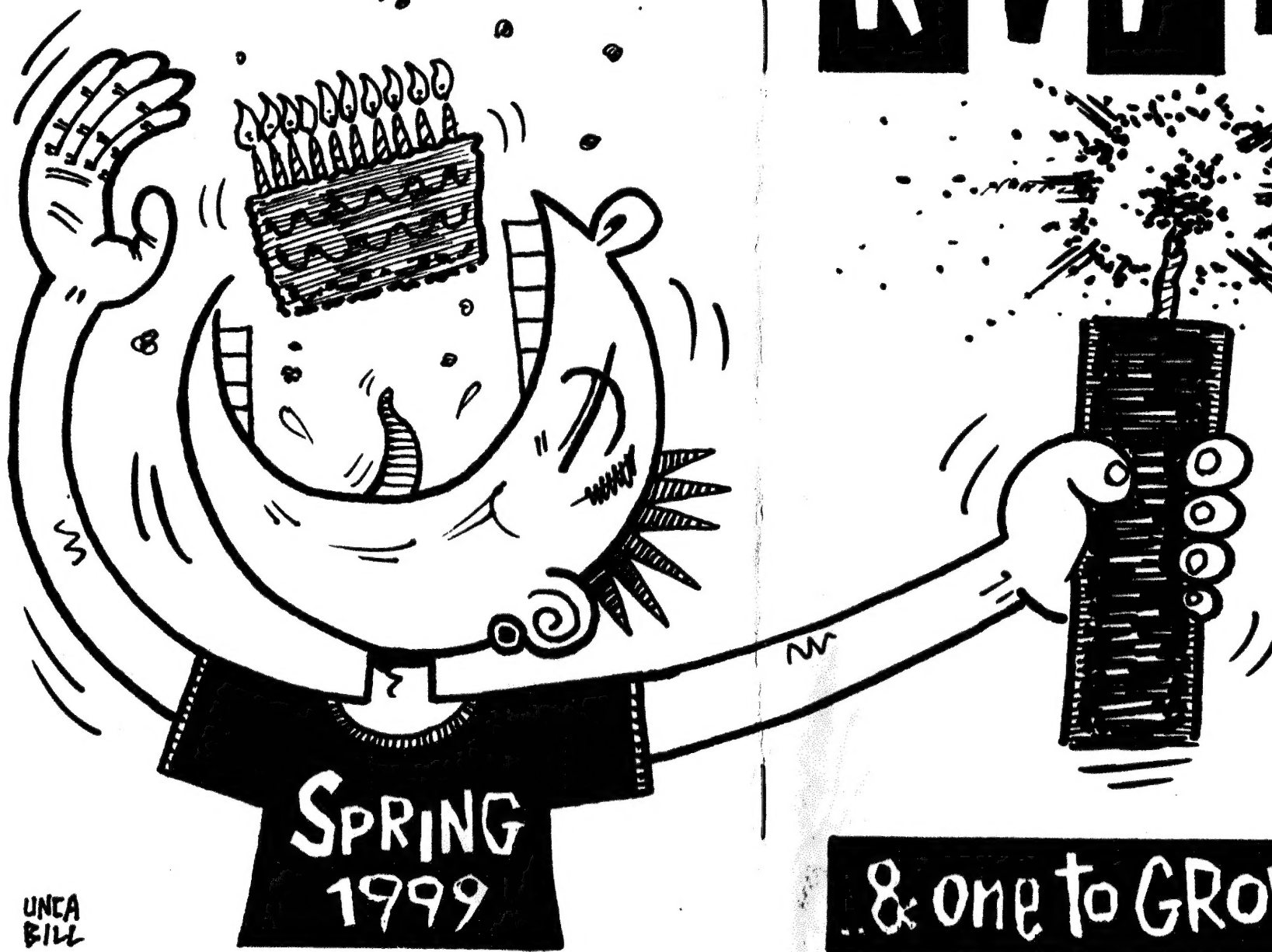


ten Years of music..

RIFLE



88.1
•FM•
FREE!

... & one to GROW on!

UNCA
BILL

WRFL DIRECTORS 1998-99

General Manager-Lindsay Hoffman
Program Director-Kris McNiel
News/Traffic/PSA Director-Becky Zani
Promotions-Seana O'Neill and Chris Lee
Training Director-Claire Buxton
RIFLe Director-Jessi Fehrenbach
CD Librarian/Assistant News Director-Joel Adams
Music Director-Ross Wilbanks
Assistant Music Director-Mike Connolly
Student Engineer/Production Director-Eli Crane

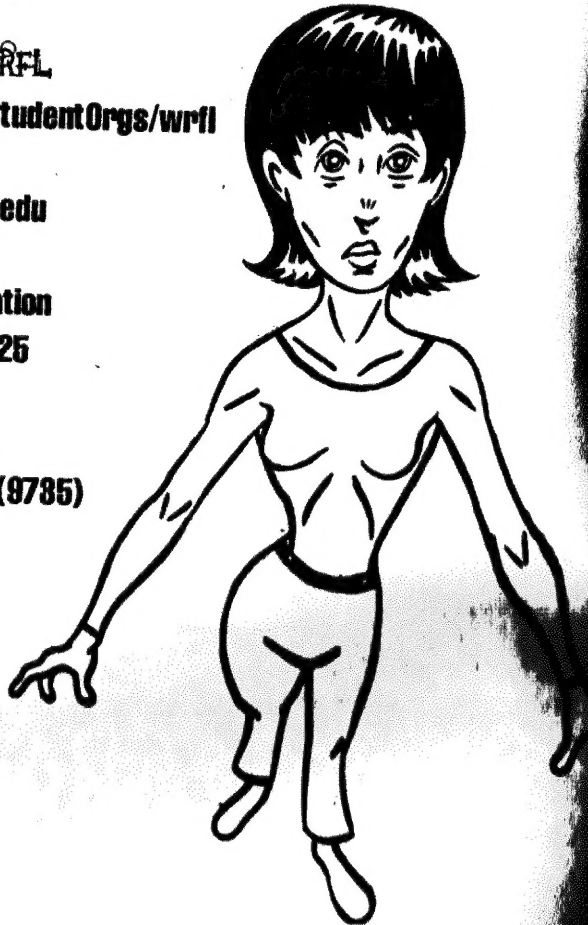
CONTACT WRFL

<http://www.uky.edu/StudentOrgs/wrfl>

wrfl@pop.uky.edu

Box 777 University Station
Lexington KY 40506-0025

Office: 257-Info (4636)
Request line: 257-wrfl (9785)
fax: 823-1089



RiFLe

welcome and hello.



Letter FROM the Editor

okay all you crazy cats,

Listen up. I've got a few things to tell you before you partake in the wacky world of RIFLE. People around here have been talking about this "RIFLE" myth ever since I came around a couple years ago, but nobody's ever done it. The fact that nobody was actually doing it did not stop people from submitting stuff for the past five years though. So let me just say that I picked over all those moldy old submissions and found a few gems to rescue, so if something seems outdated then just chill and go with it because it most likely is.

About the DJ surveys: okay, Seana sent out some surveys last semester. I sent some out this semester. They differed slightly. The gist of the surveys is as follows: DJ name, DJ's show (name and time), 20 words or less describing the show, top five or ten musical acts, how/why/when did you become involved with the monstrous WRFL, and any last words of wisdom. Some people behaved as though this was the most difficult task they have ever been asked to complete (um, Schuyler...). Some avoided me like the plague and did not complete the survey for inexplicable reasons (Hugh??? do I even KNOW you?!?!). Others have followed me around begging me to change whatever they wrote last semester or add another favorite band they suddenly thought of (Mark Savage wants you to know he sometimes plays punk and Chris Lee wants you to know he doesn't really play ska that much anymore. Times change!!! They want you to know this really really bad because they will not get off my case. So take note.)

Also, I typed half of the surveys and Kris Mc typed the other half. Hers are the ones with several different fonts. I did not have the time/effort/motivation to play like that. She also decided to censor some things that I wouldn't. (Tony Manual's final comment: Smoke only kind Buds!!!) oh well, no big deal.

The last thing I want to say is SUPPORT COLLEGE RADIO!!!! Most of us here at WRFL share a certain distaste for commercial radio, especially in Lexington. Last time I checked, the meaning of the word "alternative" was: "(adj.) not of the mainstream." (some dictionary). So it's one of my biggest peeves to hear that Z station touting anything by Alanis fucking Morissette, Korn, or other such juvenile sucking crap as "Alternative." alternative to what?!?! to that other station that plays the Spice Girls?!?! shit or shittier?!?! (They also use this one B-52's song to promote the station, yet they have never played it once and if you call and request it they will tell you no.) Those are your other choices. But wait a second-turn on WRFL and you will hear the newest releases from the best indie labels and DJ's with honest opinions on the real music. You'll hear literally a bit of everything: metal, rock, world, bluegrass, indie, electro-odness, reggae, underground hip-hop, spoken word—to name some stuff. You won't like every single show we have to offer (we bring new meaning to "diversity"), but give them all a chance. Most WRFL DJ's will also play your requests if it remotely goes with their show. If they tell you no its because you requested a stupid song, not because they don't know anything.

So what do you think? Do you have a favorite show or DJ you'd like to comment on? Do you have constructive criticism for WRFL? Comments or suggestions? Hey-what do you think of this RIFLE? Write a letter to the station c/o Jessi RIFLE or email me and let me know, it would be much appreciated. (if you email put "Attn: Jessi RIFLE" on the subject line please.) One more issue I've got to address: advertising. This issue or RIFLE only contains a precious few adds for local D.I.Y. talents. For the next issue I will be accepting advertisements. I will offer free adds to D.I.Y. projects (zines, small labels, etc.) who are pouring the hard earned cash back into their respectable labors of love anyhow. Contact me if you wish to find out more about advertising. That's all I have to say for now. Read RIFLE cover to cover. Bye.

XOXXOO-jessi
RIFLE

WRFL: Box 777 University Station
email: wrfl@pop.uky.edu

A NOTE FROM THE GENERAL MANAGER

Well, it's been a while. RiFLe hasn't been released since Spring of '96. We were afraid that it had just met it's time, lived life to the fullest and died a slow, almost peaceful death. Fortunately for us, a brave soul took on the ominous task of reviving the former best zine in Lexington. So, thanks to Jesse Fehrenbach. Let's hope we can keep this one going!

WRFL's 10th Anniversary Bash

In case you missed it, WRFL ended 1998 with a party for WRFL deejays and listeners alike. On December 18th, we brought in five regional bands to play LIVE over the air. pop punksters from Lexington *Redheaded Stepchildren* started things off with a little rock n'roll for the kids. The band formerly known as *The Illicits* played their last show featuring some of the old favorites. The eternal punk gods in this town. *The Speed Train*, an all female band from Lexington played their unique brand of rock n' pop. *Pontious Co-Pilot* rocked the house with clever tunes and good old rock. We ended the evening with Louisville's *The Helgeson Story* and their emo-riffic presence. Overall, it was a great mix of music and everyone had a lot of fun. Thanks to everyone who called in! We gave a lot of stuff away -- T-shirts, CDs, tickets, and more. It was a great way to end our 10th year on the air. Quite an accomplishment--both that we've made it this far and that we pulled this show off!

Outstanding Volunteers

We also awarded nine of our volunteers with "Outstanding Volunteers Awards" during the birthday bash. They recieved a certificate, KY Theatre passes, and a gift certificate to CD Central. RECIPIENTS: Mike Connelly, Chris Lee, Jesse Fehrenbach, Melissa Grob, Joel Adams, Will Burchard, Mike Burton, Cara Brower, and Matt Minter. Thanks for a great job!

Outstanding Sponsors

We would also like to thank our generous sponsors from over the years. Specifically this year we would like to thank CD Central, The KY Theater, Pop's Resale, Artique, and Magee's Bakery. Thanks also to listeners. We genuinely appreciate your dedication and feedback. It has been an excellent year and things are moving in the right direction. Stick around because we've got more to come...

Live on the Local scene

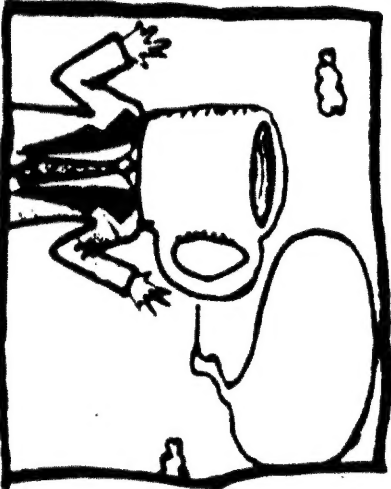
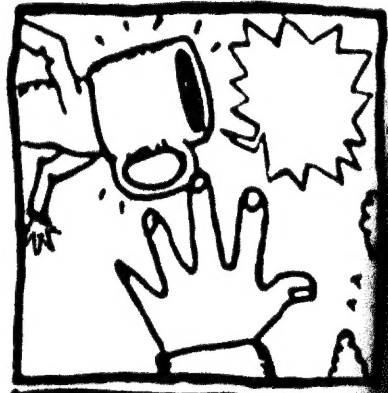
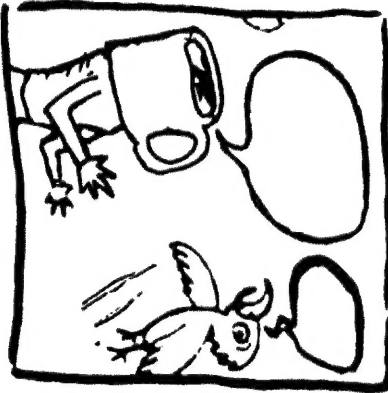
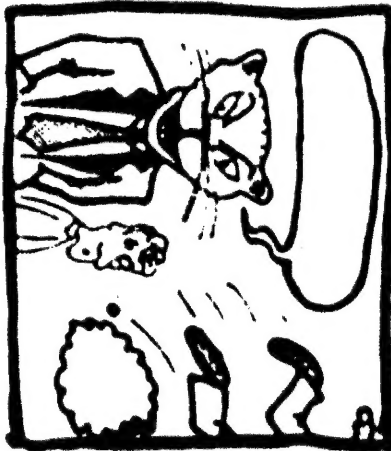
If you enjoyed our live birthday bash, than you will probably dig **THE LOCAL HOUR**, from 3 to 4 pm on Saturdays. The show features fresh local talent. We are looking for a few good bands. If your band is interested in performing on the air, send us a demo tape at:

The Local Hour
WRFL
Box 777 University Station
Lexington, KY, 40506-0025

Who the hell is on the air anyhow??!!

you have probably noticed that our schedule changes every semester. Check out our website for the most up-to-date info on when your favorite Djs are on.

<http://www.uky.edu/StudentOrgs/wrfl>



His to 121

Pg. 7

WRFL.....Still going.....the history of WRFL in a nutshell.

In the fall of 1985, Kernel columnist Kakie Urch proposed something different. Something , hmmm...radical. Something Lexington needed badly, in very much the same way that fish need water or drag queens need make-up. An alternative (*gasp*) radio station!!! We are not talking "alternative" in the nineties corporate co-opted sense of the word. We are not talking "alternative" like the enervating junior high school children who wear black lipstick and praise the pseudo-hardcore lamentations of Korn and Limp Bizkit. No kids. Turn the pages back, just a few chapters, to 1985, when the word "alternative" was not a mainstream marketing tool used to entice children to buy Korn cds.

Kakie Urch writes this column. It basically says what a lot of people already know: that Lexington radio is a cesspool of commercial crap. None of the local DJs really have opinions of thier own, they play what they are told like good little minions. The students have no official voice on the airwaves. Nobody who is anybody can even stand to "listen" to the radio. So Kakie proposes this student run radio station. Imagine, a radio station where students are DJs, playing the music they like as well as requests from the peanut gallery. They may even contribute thier opinions on music, art and politics. Imagine. Kakie did, and so did the 200 plus other people who responded positively to that column, a few even sending money to jump start the funding.

After a mad scramble for funding, operating space, and cheap equipment, the patchwork cut n' paste D.I.Y. Frankenstein of a student run radio station called WRFL (Radio Free Lexington!!!) took to the airwaves and pummelled the commercial competition. A core board of directors worked very hard to find funding from the university and the community. WRFL recieved \$20,000 from (then) UK President Otis Singletary as well as \$20,000 from Mayor Scotty Baseler's office. Those two pledged \$7,500 each for operating costs the first three years, as long as the group raised the rest. A decision to increase student fees by one dollar twisted the financial clincher on the deal. For less than the cost of a large thing of french fries at McHell each student enrolled at UK helped make WRFL a reality. The final obstacle loomed within the difficulty of securing a broadcasting location. The initial space allocated to RFL, in the basement of Miller Hall, turned out to be an asbestos death trap with a steep pricetag on any renovation possibilities. The Student Activity Board came to the rescue, providing the space in the student center that we still inhabit to this moment.

At 2 P.m. on March 7th, 1988, Big Audio Dynamite blared "C'mon Every Beatbox" on 88.1, WRFL, Radio Free Lexington. Here's a sample of the first week's playlist: The Pouges, Firehose (not FireHOUSE, fool), Sonic Youth, Paul K. and the Weathermen, Pixies, and They Might Be Giants. Whoo-hoo. And here we are today, still the only alternative left on the dial. All the way to the left and all that business.

One of the main objectives of WRFL, even when it was still in the "idea" form, was to provide a truly different listening experience. In almost all of the early press clippings the diversity of programming shines through the business and financial mumbo jumbo like a rhinestone bracelet discovered in the crack of the sidewalk. We've got the freshest rock, reggae, country, experimental, metal, and whatnot music anywhere. This mission, which we have chosen to accept, is still being carried out by our rosy cheeked staff to this day. Check out the schedule and each DJ's description of thier show for some better insights of our current day to day programming. You will probably find that not everything on WRFL at all times overlaps with your particular musical tastes, but hopefully you will find a particular favorite block show or DJ who will satisfy your musical demands and fulfil your requests (the number for the 24 hour request line to reach the on air DJ : 257-WRFL).



Pg. 8

continuing with the history theme: some back issues of *RiFLe* have apparently caused (*gasp*) controversy. BRIAN wrote this when the wounds were still fresh mind ya...

Tits and "Fuck"
by Brian Manley, et al.

Hindsight is frustrating.

Isn't it amazing how such trivial notions as free speech and the right to a diverse opinion are not only discouraged, but at times nearly shunned by what some believe to be an extremely liberal institution in this city? An institution that will, in some cases, stress to individuals that in order to participate in society correctly, one must think in order to achieve and/or survive.

Who is it, exactly, that designates UK's interpretation of the First Amendment?

UK does stress to its students that a thinking individual is a benefit to society. Only then (and with an expensive degree, mind you) can one contribute. However by no means should the student exit this University with an ideas that may actually differ from the norm or lead to change. Fear of some revolution led by someone who interjects a little creativity into their normal thought process rather than chewing on a local newspaper or masturbating (oops!-not allowed either) in front of a Wildcats basketball game with visions of a cum-soaked Rick Pitino seem to linger in the heads of the administration.

This can be proven through the Administration's frowning expression it turns toward WRFL's existence on campus. At first supportive of a group of students who wanted to operate a radio station, UK now seems to consider WRFL as the black sheep of the student organizations. It's a shame that a project filled with so much potential had to become littered with a bunch of free thinking freaks who don't necessarily like to wear blue and white everyday.

It was with the Fall 1994 edition of *RiFLe* that UK decided to show its respect and appreciation to this radio station.

RiFLe is (supposedly) published twice a year- once in fall and once in the spring. The magazine serves as a voice for members of the station, and for the most part offers critiques of music or editorials pertinent to the local community in some shape or form, as well as program guides so listeners can find certain shows on the air. It has (to the station's knowledge) never incited a riot, nor has it instructed any teenagers to fire loaded shotguns into their open mouths as part of a mass suicide ritual the station has constructed.

After years of independant publishing, UK instructed WRFL that it would allow *RiFLe*'s creation only if published through UK printing. Little did WRFL know that UK Printing actually served as the Thought Police for the University, as well. After a tiresome delay, WRFL learned that although *RiFLe* had been printed, it's distribution would not be allowed due to a declaration by the Administration. Rumors even circulated that UK had finally had it with its problem child, and was considering removing the station from campus (in turn, destroying it).

Why? Because the magazine contained a small, reprinted, black and white photo of a woman's breasts, and several instances of cursing, including mention of the word "fuck."

Only after threats of involving the press (including national level coverage) did UK back off, leading to meeting between the members of the station and the Administration. It was there that WRFL was basically told that UK viewed *RiFLe* as a "a bad apple in a basket of good ones," and that the distribution of the magazine, although it could not be prevented, was strongly discouraged because it "did not represent UK in a positive light." UK basically wanted *RiFLe* reprinted without the "offensive" material, which, at the least, meant reworking and reprinting the entire magazine (read: more money for UK Printing), and more delays. WRFL refused, defending itself lightly with the argument that the magazine wasn't intended to represent UK, but WRFL instead. *RiFLe* was distributed across campus and to the community the following night.

I say the problem was dealt with lightly because WRFL's representatives (myself included) took only a small, passive role in defending itself against such a blatant attack on the ideas of its members, all of which are students of the University itself, as well as a stab into the romantic belief that the United States does allow the publishing of creative, original and/or different attitudes or opinions.

FUCK



TITS

Is it the University's job to designate or regulate what its organizations think, believe, feel or desire to express? More importantly, does the University think it's their right to do so?

On another constantly ignored level, exactly how does the University justify stripping WRFL of the same rights that other campus organizations take for granted, such as the *Kentucky Kernel* and the departments of Art and Theater? *RiFLe* is published only twice a year. These other organizations consistently produce possibly offensive material on a much more regular basis. How many nude sketches/photographs/sculptings need to be created, productions of *Hair* need to be cast, or racist political cartoons depicting Mexicans pissing while wearing sombreros need to be drawn before UK decides that these do not represent the school in a positive light?

In defending these media, the Administration would offer such play that these theatrical productions or art pieces are just that - art. Or that they are done tastefully, or that they do not offend the community. Why not let the community decide, then, if *RiFLe* is offensive? True, the magazine won't appeal to everyone in such a conservative city as Lexington, but then again, the *Kernel*'s consistently conservative rants about inferior races don't appeal to those of us with at least a slightly liberal attitude, either. Allowing the community to decide is, after all, the basis of the FCC's guidelines in determining what is offensive and/or indecent. Has UK managed to surpass even the Biggest Brother of them all, the U.S. Government?

The University would also defend the *Kernel* simply by stating that they are independent from UK, because they are funded by their own advertising revenue. However, didn't UK attack *RiFLe* as a representation of the University? If one were to look at an issue of *RiFLe*, next to a daily issue of the *Kernel*, which would out more as a representation of UK? Would it be the black and white, 'zine styled, hand-drawn cover of *RiFLe*, which has no mention of UK anywhere in its contents, or the header of the *Kernel*, which screams itself blue, proclaims "University of Kentucky" underneath its name, and features mostly UK related stories?

The problem that lies herein is that UK doesn't have a problem with the *Kernel* making extreme conservative viewpoints everyday (many of which amount to homophobia and racism, only with less intelligence than real editorialists) because UK doesn't seem to have a problem with extreme conservatism. The school still allows, after all, a fraternity to remain on campus that celebrates "Old South" day. However, once an organization produces a cheaply made piece of literature that is so non-conservative, made by a group of students on campus who are actually (gasp) non-conservative, then suddenly WRFL has become a "bad apple."

In the end, I suppose I can't blame the University. Being a school stuck in the Southern Bible Belt, any new ideas or ones that don't follow their agenda or look pretty in a pamphlet to lure new students here must be burned. After all, most of the University's decision-makers were probably raised here in that same Bible Belt, so it's not their fault that they were born with only the right half of their brain, or don't understand that other people can have other opinions.

I've always held that a college campus, of all places, should be a marketplace of free ideas. Because an attitude isn't conservative, that shouldn't mean an attack on an organization, much less threats to remove them from campus. Freedom of speech is not against the law, not in art galleries, newspapers, theaters, magazines or on the airwaves. Just because the Board of Trustees doesn't agree with an opinion doesn't mean they have any right to terminate that opinion. This simply becomes discrimination based on differences in ideals and values. There was a book written about that once. It was called *Fahrenheit 451*.

Some of us here at WRFL believe that immorality consists of anything that harms others or discriminates against them for being different. This is a constant ordeal the station seems to have to face on a daily basis. Unfortunately, we like to stand by our right to express.

I guess I should have gone to school in New York, or something.

On an offensive note, fuck off, UK.

-1995

Page 11

Page 12 (+twelve)



I TRIED
to COVER
it UP
But
then
I de-
cided
WHAT
the
HELL?

88.1 fm *Psychedelicatesse*
saturdays 9-12

PG. 13



I probably shouldn't tell you this, but my fear is that the way the music business is going, we are finding ourselves facing the possibility of a generation, perhaps yet unborn, with millions of musical hopefuls who would reduce the performance of music to nothing but synthetic hardware. And it seems to me there's something insane about this. Twentieth-century art represents nothing so much as confrontation with industry and the military. Fine, but why must art only reflect angst? Why not have art serve some other Gottschalk-like purpose that is illuminating but not debilitating, that offers the psyche solace and serves as a restorative?

If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him. We must never forget that art is not a form of propaganda; it is a form of truth. And as Mr. MacLeish once remarked of poets, there is nothing worse for our trade than to be in style. In free society art is not a weapon and it does not belong to the sphere of polemics and ideology. Artists are not engineers of the soul. It may be different elsewhere. But in a democratic society the highest duty of the writer, the composer, the artist is to remain true to himself and to let the chips fall where they may. In serving his vision of the truth, the artist best serves his nation. And the nation which disdains the mission of art invites the fate of Robert Frost's hired man, the fate of having "nothing to look backward to with pride, and nothing to look forward to with hope."

I look forward to a great future for America, a future in which our country will match its military strength with our moral restraint, its wealth with our wisdom, its power with our purpose.

Van Dyke Parks

John F. Kennedy

PG. 14

25
50

SUNDAY

CÉSAR GEMEMO LATIN SHOW SUNDAY 3-6PM

In the Latin Show I'll play music in Spanish and Portuguese from a wide range of countries and musical styles.
History: April 1998. I've been listening to WRFL since 1990. I realized that a show on Latin music would be a good idea. The idea was rapidly accepted when I proposed it. This show plays a wide range of music styles so it can reach a wide audience. I have guests from Latin countries explaining the music we play. I have lots of fun. I learn.
Last Comment: This show compliments the World Beat. It is not possible to play all the music of the world in 3 hours, and Latin music is a big chunk of the world music.

BILL CHEEVES WORLD BEAT SUNDAY 3-6PM

A sampling of music from around the world. We highlight African, Latin & Caribbean, but play the best from everywhere.
History: Started about 5 or 6 years ago. I knew someone who did the reggae show and brought some music on to play. Since it seemed like fun and I had music I wanted to play, I trained and began to share the world show. Have been here periodically hunting new partners ever since.
TOP FIVE: Pepe Kalle, Joe Arroyo, Kassav, Franco, Yousson N'Dour

ROB FRANKLIN HOT BURRITO SHOW SUNDAY NOON-3PM

Gram Parsons called it cosmic American Music - that's what we do.
History: Devoted listener to RFL in early days - favorite show was Steve Hollands "White Lightnin'." Eventually joined Steve on the show, then turned it into the Hot Burrito Show.
TOP FIVE: Gram Parsons, Hank Williams, Neil Young, Van Morrison, George Jones

BECKY BRUCE AND JOEL ADAMS CAMPUS VOICES SUNDAY 5:30-6PM

Each week, Joel and Becky interview a guest on a topic of interest to the campus community. Listeners are encouraged to participate by phoning in their questions or comments. Campus Voices is the voice of the student body.

Last Comment: If you would like to hear an issue aired on Campus Voices, submit it by calling the station at 257-4636, or write to University Station, Lexington, Ky 40506.

Who's on the air?

MR. FRIENDLY'S ELEVATOR LOUNGE

SUNDAY 9-MIDNIGHT

Mr. Friendly's Elevator Lounge is no longer a midnight snack, now-in its third year-come aboard for the main course. Each week Mr. Friendly visits with a different theme, taking listeners on an elevator ride into the imagination: informative, silly, subversively sexy, flat funky, pleasantly bright, spooky, campy and uncompromisingly strange. Featuring special guests, live music, spontaneous outbursts and surprises. And new for fall-students can appreciate the classics from 9:00 to 9:30pm with **The Listening Post**, the first stop on the elevator lounge. UK professors join Mr. Friendly for discussions about the history of music and play some required, sometimes rare selections from the vaults. Listen and learn or tape it and enjoy it at your leisure. Put your headphones on Sunday nights, 9 to midnight, and experience the groovy thrill of **Mr. Friendly's Elevator Lounge**-there is always room for one more freak. Going down?

What?!

LINDSAY HOFFMAN THIS WOMAN'S WORK SUNDAY 6-9PM

This Woman's Work features women musicians and their accomplishments. From the Shirelles to the Runaways, from The Cocteau Twins to Cesaria Evora, This Woman's Work celebrates the many contributions of women musicians.
History: Fall, 1995. My brother had been a DJ here in the early 1990's and I visited him once. I came to UK partly because of WRFL.

Scanned

Nancy Atcher Alternate This Woman's Work 6:30-9pm Sunday

My funky groovin' 2 and a half hours is chock full of music madness. I play some jazz, folk, I love ani, r&b, hip hop and Irish. word.
top 10: Ani Difranco, Bahamadia, Garrison Star, Digable Planets, Applesseed Cast, Gladys Knight and the Pips, Ani Difranco, Cherish the Ladies, Black Star, and Ani Difranco.
Nancy gives piano lessons for \$5!!! Call her for a good fun lesson. Oh yeah, she's an all around good girl. :-)

Joey Prather

The Jeff Gillooly Show Sunday 6-9am

Hear music that's easy like Sunday morning: Chisel, Fugazi, Rites of Spring, Elvis Costello, Propagandhi, Descendents, Faith No More/Mr. Bungle, Smiths, XTC, Fishbone....

Came to WRFL in November to play my music, find new music, and meet nice people! (like my girlfriend!!!)
I'll take you to the floor!

Pg. 16

PG. 15

Brian Manley
The Late Late Show
Sunday morning 3-6AM

The Late Late Show is one of the oldest shows on WRFL and features some of the oldest music. It's like Dean Martin sippin' champagne from Claudine Longet's crystal high heeled slipper. It's shirking down back alys and ducking into smoky, seedy underground hideaways to bask in the forbidden delights of Arthur Lyman and fall victim to the irresistible failed torch singer medleys of Percy Faith, Louis Prima, Peggy King, and the Baja Marimba Band. It's trying on your grandmother's silk pajamas and waltzing to Roger Williams or the Three Suns until you fall on the basement rug from exhaustion. It's forgotten crackles and optional sobriety. It's rhythm-n-booze-swing -bop-exotica...but most importantly, it's **MORE RETRO THAN THOU...**wooley wack a do.

Obviously Not HEALthy today...



9.17

FRANKENSTEIN WITH KNIFE

**SELF PORTRAIT IN A
 CONVEX MIRROR**

to
 eat
 With
 GOD

vocal experimentations
 noise manipulations
 vocal experimentations noise manipulations
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for tape
 and label info:

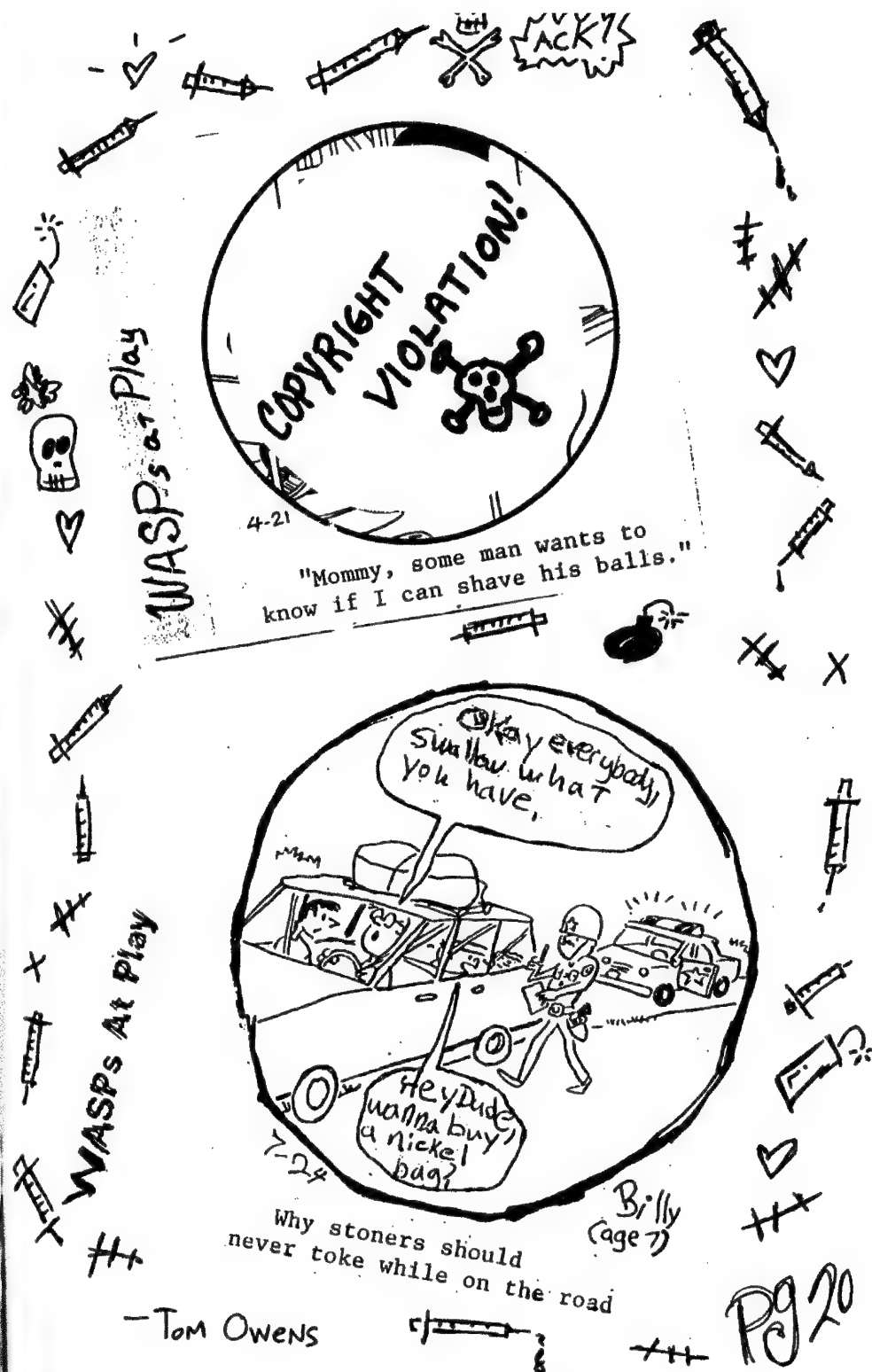
frankwknife@netscape.net

tapes are free, honey.

Pg 18

So, the show goes on. Branston "ROCKED," to quote a cliché. In contrast to their Emo style music, the band actually portrayed a more punkish image. The only disappointment came when the set was over and Round 13, the first track on The End of the Ring Wars, had not been played. A member of The Infected seemed to be bummed. A Branston member asked if he had wanted to hear the track, and he replied, "Heck yeah, I paid \$5 to hear it." "Oh, you should have said something," the Branston member replied. Then, meekly, "Well, I didn't want to be a jerk."

The point of my reiteration, comes with Applesseed Cast, and starts as they begin to set up. So, the bassist has an amp f--kin' bigger than I am. I heard he doesn't even really play the bass. He plays the sax, then the guitar, but for Applesseed Cast, he was willing to master the bass. Though, back to the main point, the other amps weren't small and the lead had a double stack. Now, they had played in Lexington once before at CD Central and though I missed that show, I was told it was quite loud. However, with all these amps and the garage door down, the show was damn loud at the 37c. Of course, loud is good, so everyone was standin' or sittin' around, head/body boppin' and foot tappin'. Then comes their last song of the set and last track on the CD. This is when I lost it. Seriously. The bassist puts down his bass and picks up his sax. The song starts...good....loud....sax...beautiful. Just as I thought this couldn't get any better I kept sinking deeper. Then the bassist puts down his sax, plugs in his bass, and waits. Facing the gigantic amp he waits with the tease until finally, BAM. He comes in and it was f--kin' great. He was pettin' that bass down low where you know it's good. Suddenly, the point of having that huge amp become evident. The bass came racin' across the floor right at me and up through the couch, where I was sittin' Indian style. Up through my ass, into my gut. I could feel it bustin' up some shit as it moved into my chest. When that song ended, and I swear it lasted half an hour, I couldn't f--kin' move. I turned to Ben Compton and tried to utter a coherent syllable, but "Damn" was the only word out of my mouth. After a few moments of collecting myself, I ventured over to a group of RFL DJs. Schuyler looked at me, took a drag and stated, "You look like you just got off a roller coaster."





The Monster Whose Name Is Fear
by Mary Rose Mackenzie

Midnight
Fears of going down arise
and gnarled, brittle fingers clutch at my heels
the only thing we have to fear is fear itself

Five after
The stairwell descends into Hell
a silent demon beckons from each solitary step
the only thing we have to fear is fear itself

Ten minutes past
Fearful, tremulous feet guide to Satan
ever cloaked and waiting in the viscous night
the only thing we have to fear is fear itself

Quarter beyond Hell's hour
Blackness coats the stagnant air
and sable satin fog surrounds an even staler blindness
the only thing we have to fear is fear itself

Half past the time of death
The Monster whose name is Fear devours those few
who dare set out on midnights most unclear
the only thing we have to fear is fear itself

Years past, and daylight come
Fears of the dark no longer thrive
but the child who knew them lingers, to remind
the only thing we have to fear is fear itself

the only thing we have to fear is fear itself

HEMORRHAGING

ABLESS THE METAL SHOW

FRI NITES AT MIDNITE 

DJ: CARLIE

PURPOSE: EXPOSING LEXINGTON TO
BRUTAL SICK & EVIL DEATH METAL

SOME OF THE BANDS THAT GET
PLAYED ALMOST EVERY WEEK DUE
TO REQUESTS OR THEIR EXTENSIVE
INFLUENCE ON METAL. ARE

DEICIDE

SLAYER

CANNIBAL CORPSE

VENOM

OTHER METAL SHOW FAVORITES:

(OLD) SEPULTURA NAPALM DEATH

OBITUARY

MALEVOLENT

OPPRESSOR

CREATION

SINISTER

INCANTATION PG21

DEATH

SO IF THERE'S METAL THAT YOU FEEL IS NOT GETTING THE AIRTIME IT DESERVES OR IF YOU HAVE ANY OTHER QUESTIONS/COMMENTS/SUGGESTIONS CALL 257-WRFL DURING THE SHOW OR WRITE

WRFL METAL DEPT.

PO BOX 777

LEXINGTON KY

40506

FESTERING DISINFORMATION:

EVERY SHOW AT I AM THE METAL SHOW ANNOUNCES ANY RELEVANT LOCAL METAL NEWS. SO IF YOU HAVE AN ANNOUNCEMENT YOU WANT AIRED CALL OR WRITE. EXAMPLES YER BAND OR ANY METAL BAND IS PLAYING IN THE AREA, YER LOOKING FER AN ALBUM, YER SACRIFICING ANIMALS & WANT AN AUDIENCE ETC.

GIVE AWAYS:

THE METAL SHOW TRYS TO GIVE AWAY AS MUCH STUFF AS POSSIBLE USUALLY BY ASKING METAL TRIVIA. LISTEN TO WIN CDs TICKETS TO SHOWS OR GIVE AWAYS FROM OUR SPONSOR SIXTY SEVEN

GORGUTS

THIS INTERVIEW TOOK PLACE IN ABOUT JULY 98 AROUND THE TIME "OBSCURA" CAME OUT.

I WANTED TO DO THIS INTERVIEW CUZ OF THE NEGATIVE REACTION THAT WAS FREQUENTLY VOICED CONCERNING GORGUTS MOVE AWAY FROM THE MORE TRADITIONAL DEATH METAL OF THEIR FIRST 2 ALBUMS. INTERVIEW WITH LUKE

HA: YER NEW ALBUM CONTAINS LESS OF A CLASSICAL DEATH METAL SOUND THEN YER EARLIER RELEASES...

L: WE CAN'T CALL IT DEATH METAL ANYMORE. THERE ARE INGREDIENTS EXTRACTED FROM DM BUT ITS NOT YOUR TYPICAL DM.

HA: WHAT PROMPTED THE NEW DIRECTION?

L: WE DIDN'T WANT TO DO ANYTHING LIKE THE EARLY 90'S DM LIKE OUR FIRST ALBUM WE'RE JUST NOT INTERESTED IN DOING THAT ANYMORE. WE'RE MORE INTERESTED IN DIFFERENT FILLS & DIFFERENT SOUNDS OTHERWISE YOU JUST DO THE SAME THING OVER AND OVER AND THE STYLE DOESN'T GET ANY FURTHER.

HA: WHAT BANDS DO YOU CONSIDER YOUR BIGGEST INFLUENCES.

L: I LIKE BANDS LIKE RIPPING CORPSE, WHO AREN'T AROUND ANYMORE. I LIKE HUMAN REMAINS ALOT. I LIKE THE FIRST MORBID ANGEL ALBUMS. I LIKE ATROCITY'S 1ST & 2ND ALBUMS. THESE AREN'T REALLY INFLUENTIAL WHEN WERE BITING STUFF

FOR THE BAND. OUR DRUMMER LISTENS TO ALOT OF JAZZ. WE DON'T LISTEN TO THAT MUCH METAL. IT JUST DOESN'T PLEASE US THAT MUCH. WE THINK IT SOUNDS PRETTY MUCH THE SAME.

HA: SO WHAT ARE YOU LISTENING TO NOW?

L: CLASSICAL. I LOVE CLASSICAL ORCHESTRAL MUSIC BECUZ WE'RE REALLY INTERESTED IN SOUND. LIKE WITH OUR MUSIC WE STILL WANT TO MAKE IT BRUTAL, OF COURSE, WE WANT TO MAKE IT HEAVIER ALL THE TIME JUST ADD MORE COLORS TO IT.

HA: HAVE YOU GOTTEN A GOOD RESPONSE TO THE NEW ALBUM?

L: YEAH, JUST TODAY I WENT TO A STORE TO BUY A TICKET TO THE MORBID ANGEL SHOW TONITE AND THIS GUY WAS LIKE WOW YER NEW ALBUMS OUT AND THATS GREAT. I'M GOING TO BUY IT RITE AWAY. SO YEAH WE STILL HAVE A FOLLOWING.

HA: YER OTHER ALBUMS WERE ON ROADRUNNER CAN YOU TELL US WHAT HAPPENED WITH THAT?

L: WELL THE BOTTOM LINE IS THAT WE GOT DROPPED AT THE SAME TIME EVERYBODY ELSE DID. SAME AS IMMOLATION, MALEVOLENT SUFFOCATION. I GUESS THEY JUST WANT TO SPEND THEIR MONEY ON OTHER STYLES OF MUSIC THAT WERE MORE HAPPENING. IF THEY FOLLOW THE FASHION THEY MAKE MORE MONEY AND THATS THE WAY IT IS. THAT WAS IN SPRING '93 WHEN WE CAME BACK FROM THE EUROPEAN TOUR. ITS BEEN 5 YEARS SINCE WE PUT AN ALBUM OUT. Page 25!

HA: ARE YOU ALL HAPPY WITH OLYMPIC?

L: OH YEAH THEY TREAT US GREAT AND THEIR DOING A BETTER JOB WITH PROMOTION THEN ROADRUNNER USED TO. ITS BETTER TO BE BIG ON A SMALL LABEL THEN BE SMALL ON A BIG FUKING LABEL. WE'RE VERY HAPPY.

HA: ARE THERE ANY TOUR PLANS?

L: HOPEFULLY. WE MIGHT GO ON TOUR WITH OPPRESSOR, CRYPTOPSY AND SOME OTHER BANDS IN SEPT.

HA: IF YOU COULD TOUR WITH ANYONE WHO WOULD IT BE?

L: I'D LIKE TO TOUR WITH MORBID ANGEL FOR SURE OR WITH NAPALM DEATH.

HA: WHAT ARE THE FUTURE PLANS FOR GORGUTS?

L: WE'VE ALREADY STARTED WRITING STUFF FOR A FOURTH ALBUM AND ITS VERY DIFFERENT THEN "OBSCURA". ITS ORCHESTRATED METAL ITS FUKING KING CRIMSON MEETS TERRORIZER.

DISCOGRAPHY:

EROSION OF SANITY

CONSIDERED DEAD

OBSCURA

MALEVOLENT CREATION 9/10 "THE FINE ART OF MURDER" - PAVEMENT

New album from a great death metal band. Yet another line up change. Brett Hoffman on vox and Rob Barret and Phil Fasciana on guitars. Traditionally heavy thundering death metal that doesn't waste alot of time on solos or wailing vox. This album features experiments with longer songs and mellower Maiden-esk riffs.

METAL REVIEWS...

EXHUMED 9/10 "GORE METAL" - RELAPSE

Exhumed is one part Brutal Truth a chunk of Mortician and a low budget Mexican horror flick starring El Fantasma in a blender with a rotting cow carcass. Fast grinding hi/lo vox insanity about killing mutilating and impaling. includes a Sodom cover.

MORGOROTH 9/10 "DESTROYER" - NUCLEAR BLAST

Filthy gringing ear bleeding black metal from the depths of Germany. This is their first release on Nuclear Blast and maybe their out to prove that their not selling out. Anyway this album is scarey its so hardcore evil. Sinister guttural wailing vox coupled with music suitable for ritual execution at the speed of a horror movie chase scene in fast forward. Lyrics in German.

POSSESSED TO SKATE COMP.

PESSIMISER RECORDS 8/10

About 40 traks of power violence insanity by about 7 different bands. put together by Hiram Max of Spazz fame. Its themes are skatin adn satan and it includes samples (only of skatin unfortunately) Most songs are less then 1 minute long and are completely unintelligible. Includes Charles Bronson.

NAGLFAH 6/10

"DIABOLICAL" - WRONG AGAIN RECORDS

Black death from Sweden. Brutal death with elements of blackness, including piano interlude.

USURPER 8/10

"SKELETAL SEASON" - NECROPOLIS

Raging noise (heavy distortion and lots of cymbals) with a mix of black and death metal vox. Their best on their faster songs which range from sounding like a violent storm to a waterfall of tin foil.

JUNGLE ROT 7/10

"SLAUGHTER THE WEAK" - PAVEMENT

Total fuking death. Goree morbid and brutal Good overall adn relentlessly heavy.

NIGHT IN GALES 8/10

"THUNDERBEAST" - NUCLEAR BLAST

onus points for originality and the fearless use of guitar prowess hat goes from death to atmospheric to arena rok and still manages o hang together thru viking overtones and sick wailing vox. Evil,

VEHICLE 9/10 "WHEN SATAN LIVES" - ROADRUNNER

The songs are basically a best of with decent representation from all of their albums The live recording is done well without Glen Benton drowning in drums or excessive crowd miccing. The only down side is that its not anything you don't already have.

SOILENT GREEN 8/10 "SEWN MOUTH SECRETS" - RELAPSE

Take equal parts Pantera and eyehategod throw in a pinch of Brutal Truth, shake it and pour it over the rocks with yer favorite sipping whiskey and you get Soilent Green. Almost as caustic as their namesake. New purveyors of Dixie Death.

DIVINE EMPIRE 8/10

"REDEMPTION" - OLYMPIC

This is x-members of Malevolent Creation including founding bassist Jason Blachowicz. Its good brutal Florida death. Lots of guitar solos lo screaming and fast drums. Typical songs about death and carnage.

RITUAL CARNAGE 8/10

"THE HIGHEST LAW" - OSMOSE

Fake Venom throw in some Manowar nordic anthemn a little Anti-Cimex Swedish hardcore, mix in a little Reign in Blood speed, char it in the fiery pits of hell under the watchful eye of Satan. Feature Corpsegrinder on an Onslaught cover and you have a catchy metal album that stays heavy and evil.

ASHES 4/10

"AND THE ANGELS WEPT" - NECROPOLIS

Intense and noisy black/classi-metal. Ashes hail from Sweden but you can't tell. Brutality outweighs musicianship, vox ar projected forth like evil black bile (ie Opeth, Cradle of Filth) Hooks exist only long enuff to beat you into submission (Edge of Sanity) Includes x-Pan-thy-Monium guitarist Mourning. Oppressive and gritty with good raw aggressive feel to it, but not anything new.

EXCRUCIATING TERROR

"DIVIDED WE FALL"

9/10
-PESSIMISER

sarrage of metal, crust and speed. This album abtains new levels of double bass intesity and 43 second wars of growling. Total fuking

SINISTER 7/10 - NUCLEAR
"AGGRESSIVE MEASURES" BLAST

ight songs of christ crushing bass heavy
o grinding death metal goodness. This album
s pretty much alot like their others despite
ne new singer and several years hiatus.

he blatant satanism seems a bit more

usual

VADER 6/10

"BLACK TO THE BLIND" - PAVEMENT

Vader is a mighty force of black death from Poland. Vox are high intense skreaming rather than garbelled growling. Its heavy, its evil...but somehow i expected more.

KRABATHOR 7/10

"ORTHODOX"

Pure death metal of the old skool variety from the Czech. republic. Recently licensed by Pavement. Raw brutal and in broken English Grunting vox and chugging riffs, Short songs and simple lyrics. Its death metal as it was in the late 80's when this band was first formed.

MESHUGGAH 8/10

"CHAOSPHERE" - NUCLEAR BLAST

Power metal with unrivaled precision, technicality, and "stronger than Satan" vox. Nice and intense, there are no weak parts (no thoughtless chugging) angst and musicaiship have never had a better marriage.

BETHLEHAM 7/10

"REFLEKTIONEN AUF'S STERBEN" - RED STREAM

Dark atmosperic German metal. Short ep that reminds me of the Swans if they were metal. Goes from intense black metal to wondering noise.

CARNAL FORGE 6/10
"WHO'S GONNA BURN" - WAR

Delightful mix of hardcore and death metal. Very heavy and fast with constantly ~~knocking~~ crushing vox. They keep the DM goin with the guitars. At times it reminds me of "sound of White Noise" are Anti...



old sound's better.
i like it best
with that old
sound.
new sound
doesn't have that
sound. i need the old
sound.

BLURP! NOTES by Ross Wilbanks- director of musique



Everyone's got a top whatever list but I just count 'em as I see 'em. This year (98) produced some really good releases so here's a recap with some nonsensical descriptions to follow/not follow along.

- in no order:
- Godspeed You Black Emperor-FtA-kranky
The death trip of the American West. The narrative is apparent all the way through. A nine piece from Canada, good stuff.
 - Don Caballero-What Bum Never Returns-Touch and Go
Progressive rock's most interesting band since...uh...ever. Technical brilliance
 - Rafael Toral-Chasing Sonic Booms-Ecstatic Peace!
Snap Crackle and Pop!! All on a guitar.
 - Andre Williams-Silky-In the Red
Just when you thought Rock n' Roll couldn't get any dirtier. Best album cover of the year.
 - Latvix-s/t-Tumducken
Hip-hop's peak in wit, beats and motor mouth raps. Worst album cover of the year.
 - Rob Log III-School Bus-Fat Possum
Fat Cages, beer boxes, a telephone receiver, some mics, a recorder, 2 cent guitar and blues music.
 - Slicker-Confidence in Duber-Hefty
Cut n' paste electro-jazz, goofy.
 - Dominions-s/t-Tumducken
Pop-spheric sound glistening with class. Lonely and desperate and addictive.
 - Gasp-Drome Thriller of Zoo People-Slap-A-Ham
Psychodelic hard-core, who'd a thunk it?
 - Melt Banana-Charlie-Zap
Faster and more abrasive than before...oh god, yummmmm...
 - Gore Beyond Necropsy-Noise-a-go-go-Release
The sound of inhalation while screaming. 59 songs, 20 plus minutes.
 - Plush-More Becomes You-Drag City
An unfinished work left to be lonely.
 - Beneath the Surface-Compilation-Beneath the Surface
Science fiction and hip-hop work well together.

100
stuffed
animals
agree!

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Flossie and the Unicorns-LMNOP-Skin Graft
Mr. Rogers meets the residents
Squarepusher-Music is Rotted One Note-Warm
No bleeps or blips on this one. Squarepusher does a backward flip into the future. Miles would be proud.
God is my Co-Pilot-Get Busy-Atavistic
No-wave a minute hotties go for the developed songs in a few new languages and come out with one of their best records.
Quintron-Satan is Dead-Bulb
Ghetto blatin' organ grinder with the best novelty trick you can buy
Cornelius-Fantasma-Matador
yes, you can make a melody out of anything....pop and the kitchen sink.
A Minor Forest-Independence-Thrill Jockey
Amazing efficient/inefficient 3 piece can write an entire song without repeating a rhythm or write one song with the same rhythm throughout.
Miranda July-The Binet Simon Test-Kill Rock Stars
A very important performer's take on science and perception.
Godheadsilo-Share the Fantasy-Sub Pop
Pot, Metallica, Molly Hatchet cover art, Phil Collins cover, yadda YEAH!!!
Mekons-Me-Quarterstick
Electro-Country sing-a-long. Plenty of nudist anthems here.
Hovercraft-Experiment Below-Blast First/Mute
More aggressive, more effects and a better record....

Gastr Del Sol-Camofuer-Drag City
More accessible= more of a challenge. They did it so well, pleasant, engaging songs.
Bobby Conn-Rise Up-Truckstop/Atavistic
The little songwriter that could, re-inventing the air guitar.
Charlie Feathers-Get With It-Reavenant
Collectors swoon while the uneducated take note of this country/rockabilly legend.
Sir Richard Bishop-Salvador Kail-Revenant
Acoustic tunes through a kaleidoscope carnival of tex-mex authenticity.
David S.Ware-Go See the World-Columbia
The master jazzman is starting to get his due. His spasms seem so natural after all this time.
Ryuichi Sakamoto-Discord/Love is the Devil-Sony/Asphodel
Minimalist classical music, I'm crying so it must be good.
PhonovscographDISK-Ancient Termites-Bomb Hip-hop
Primitive scratching has opened a whole new can of worms as experimental noise gets closer to hip-hop.
King Missile-Failure-ShimmyDisc/Knitting Factory
A complete return to form. The "Stream of consciousness on crack" poetry is back with booby music to match.
Die Gazunt-The Acrine and the Epocrine-Free Sound
Static, brainwaves, aliens, religious broadcasts, a digital 8-track, casios and one brilliant composition.
Paul D. Miller-Viral Sonata-Asphodel
The everyday noise of NYC processed and blended into Miller's mix. Illbient I suppose.
Merzbow-Tauromachine-Release
with a volume of zero on your headphones you can still hear it clearly. with a volume of 10 you can put the headphones down and hear it clearly. pop pop fizz fizz noise noise noise....
Mix Master Mike-Anti Theft Device-Asphodel
Simply the best technical turntablist in the world putting one fucking hellacious 72 minutes down.
Dissecting Table-Life-Release
old skool Skinny Puppy rescattered with really distorted vox.
Chicago Underground Duo-12 degrees of Freedom-Thrill Jockey
Free Jazz tingles. find melodies that I can't get out of my head...



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Who's on the air?

Jerrill Strong

Soul Power

Monday noon-3pm

the only show that brings you Lexington's best soul, funk, and old school. Smoky Robinson, Al Green, Outkast, Dave Brubeck, James Brown, David Sanborn, R. Kelly, Marvin Gaye, Temptations, Lauryn Hill I got into WRFL in the spring of '98 to answer my calling as spokesperson for Lexington's soul scene--you know a part of you loved the seventies..

Melissa Grob

Sunrise 6-9am

Monday

Wake up to Trip Hop, Drum and Bass, Hip Hop, and a bunch of other good stuff! Sunrise is a little bit of this and a little bit of that. It's a variety and not focused on just one genre!

I got into WRFL in Nov. and started as an alternate. This is my first show!! I was interested in WRFL because it's the only station that played anything good!! Portishead, Bjork, Tribe Called Quest, Tricky, Massive Attack, Blame, Erykah Badu, Goodie Mob, The Angel, Monie

EVERY MOORE

HISTORY OF THE FUTURE MONDAY 6:30-9PM

Analysis of events of the 20th Century that we don't get from the dominant media. May be nothing but a documentation of the reemergence of Fascism in the last half of the 20th Century, but only if people don't get off their butts and do something about it. History: Wanted to get this material out to more people.

Monday

Neil Glass

Big Top Circus Monday, 3-6am

I play punk, hip-hop, blues, acid jazz, reggae, rock, and whatever sounds good. I got tired of Z103, Double Q etc. So, I started listening to WRFL. I got involved last summer, '98. Jimi Hendrix, Ani DiFranco, DJ Shadow, Basshole, Nobodys, Bob Marley, All Natural, Atmosphere, Black Eyed Peas, Wesley Willis.

Shareef Abdullah Jewelz

Sundays, 12am-3am

Underground and experimental Hip Hop for the "mind, body, and soul." Kool Keith, Hieroglyphics, Freestyle Fellowship, The Living Legends, De La Soul, Divine Styler, A Tribe Called Quest, Ultramagnetic MC's, Dilated Peoples, Company Flow. Arrived at WRFL summer of '98 because I always wanted to elevate the Hip Hop programming that existed at WRFL, so I persisted to fill out numerous applications and talking to key DJ's. Tommy Miller was responsible for introducing me to Ross Wilbanks and the rest is history. Being at WRFL has given me a greater appreciation for different genres of music besides Hip-Hop. The experience at WRFL has totally changed my outlook on music and gave me an opportunity to create strong alliances. Thanks!

Mike Connelly

Monday, 3-6pm

Iggy and the Stooges, Jesus Lizard, Smiths, Velvet Underground, Birthday Party/Nick Cave, Mike Patton, Public Enemy, Lake of Dracula, Guided By Voices/Tobin Sprout, Sonic Youth.

Experimental rock, hip hop, noise, pop, lounge, surf, old country, free and traditional jazz. pick one

Catacombs

Wednesday, Midnight-3am every other week.

Jesus Lizard, Iggy and the Stooges, Ma\$onna, Big Black/Rapeman, Flying Luttenbackers, Birthday Party, Mount Shasta, Couch, Harry Pussy, Boredoms.

My goal for Catacombs: Total annihilation. Over the top underground rock and extreme noise. Enjoy.

MONDAY 9-MIDNITE

Tom "Craka-jak" Miller "Nocturnal Inferno" Old School Hip-hop show

"I got into WRFL 9 years ago when I wanted to become a professional on-air person. When I saw the limitations commercial radio put on their djs I stayed and got into another 'professional' field.

Now I teach.

Underground hip-hop flavored over with old funk and jazz that is refined with modern dance interpretations and spoken word pieces. a fine batch indeed!

(in no order)

- 1) Kool Keith
- 2) Ramsey Lewis
- 3) Abstract Tribe Unique
- 4) James Brown
- 5) Krs-One
- 6) Aceyalone
- 7) Invisible Scratch Turds
- 8) Company Flow
- 9) Divine Styler
- 10) Stereolab Etc.

Adam Gillet

Mondays, 9-Noon

Anything from jazz to death metal is fair game; I tend to play hour blocks of different genres.

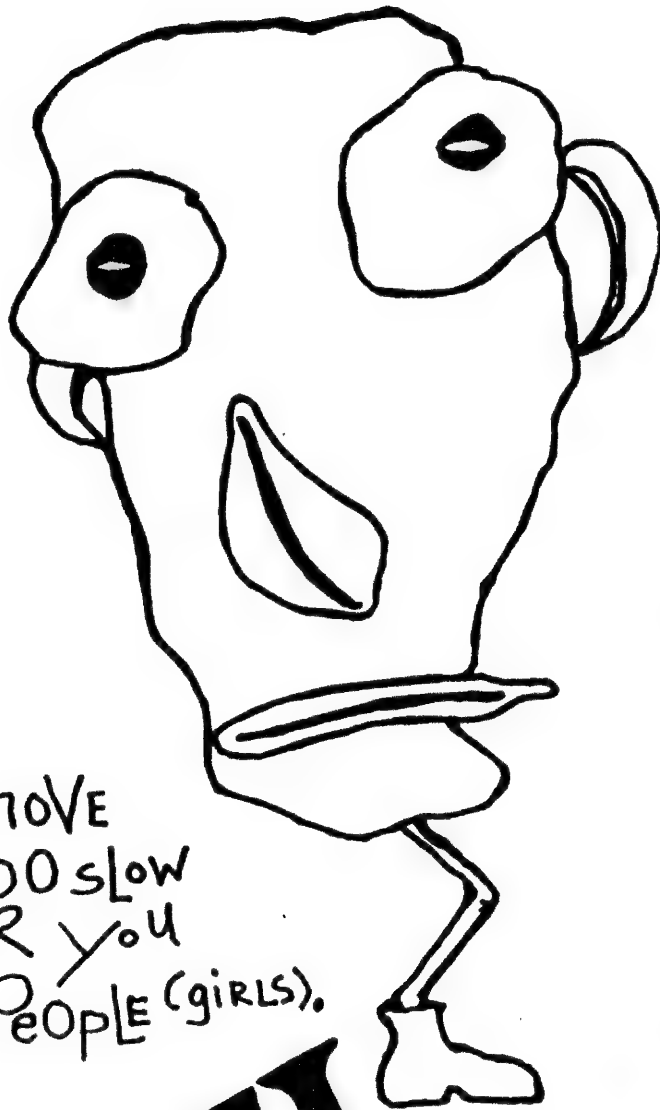
Winter 1998 I applied out of curiosity, and I've been addicted ever since.

Therion, Carcass, Napalm Death, John Zorn, Fields of the Nephilim, Tori Amos, Bjork, Godflesh, Ludwig van Beethoven.



THE MUSIC'S GETTIN TO ME.

PG 34



i move
too slow
for you
People (girls).

WREL
88.1 fm

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JASON NOBLE INTERVIEW (February 1998)

by, Joe Coleman

Jason: Hello.

Joe: Hey there.

JN: Well, our minor drama is almost finished. Thanks for your patience. (I had to call back because their van was just about to get towed outside.)

JC: Oh, that's fine.

JN: Actually I went out just as the cop was pulling up to move our car!

JC: Really!

JN: Yeah, it was cool. It was one of those [things where] last night you see the sign and then be like, yeah . . . I'll do this before seven and then totally forget. So it's still out there and Kyle (Crabtree) is the only one that has the key right now . . . so you have a good backdrop to your interview as this giant sweeping machine is moving toward our van as we speak.

JC: Christ, well, you told me the other day that you just got back from a big tour. Were there any really remarkable experiences you came across?

JN: Oh yeah, it was from September until February we had three tours, two that were overseas and one that was around the east [coast]. So I think there was a little more adventure and excitement that I think we've had in our whole history as Rachel's because we played throughout Europe which was the first time several of us had been there. Some of us had been to the UK and stuff, traveled around, but it was pretty amazing. Actually I came back and did a Shipping News trip in the Fall and then we went back to Italy. We went to Italy in January so that was, I don't know, all kinda unbelievable in a way that we'd be getting around that much. The Italy trip was amazing because a friend of our named Agostino from the band Uzeda (Touch & Go) put the shows together and did an incredible job. Really great venues, really great promoters, interesting places . . . part rock clubs and stuff and also things like a 1000 year-old church and a theater and a lot of interesting atmospheres. We also managed to have an acoustic piano at every show which was real good for us. So most recently it's been kinda mind-blowing. To be able to travel doing music at all is something that you don't really expect when you start getting into music . . . that you'll eventually be on another side of the world doing it.

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JC: Definitely.

JN: That's pretty good because that doesn't really get anywhere, competing that is.

JC: Well, it seems like almost every musical project you're in or involved with there's a great deal of inspiration from other writers, painters, poets so it almost seems natural for you to want to collaborate to a healthy extent.

JN: Yeah, as far as you're going to feel like an alien or a weirdo or a freak you might as well have some other weirdoes or aliens or freaks to work with.

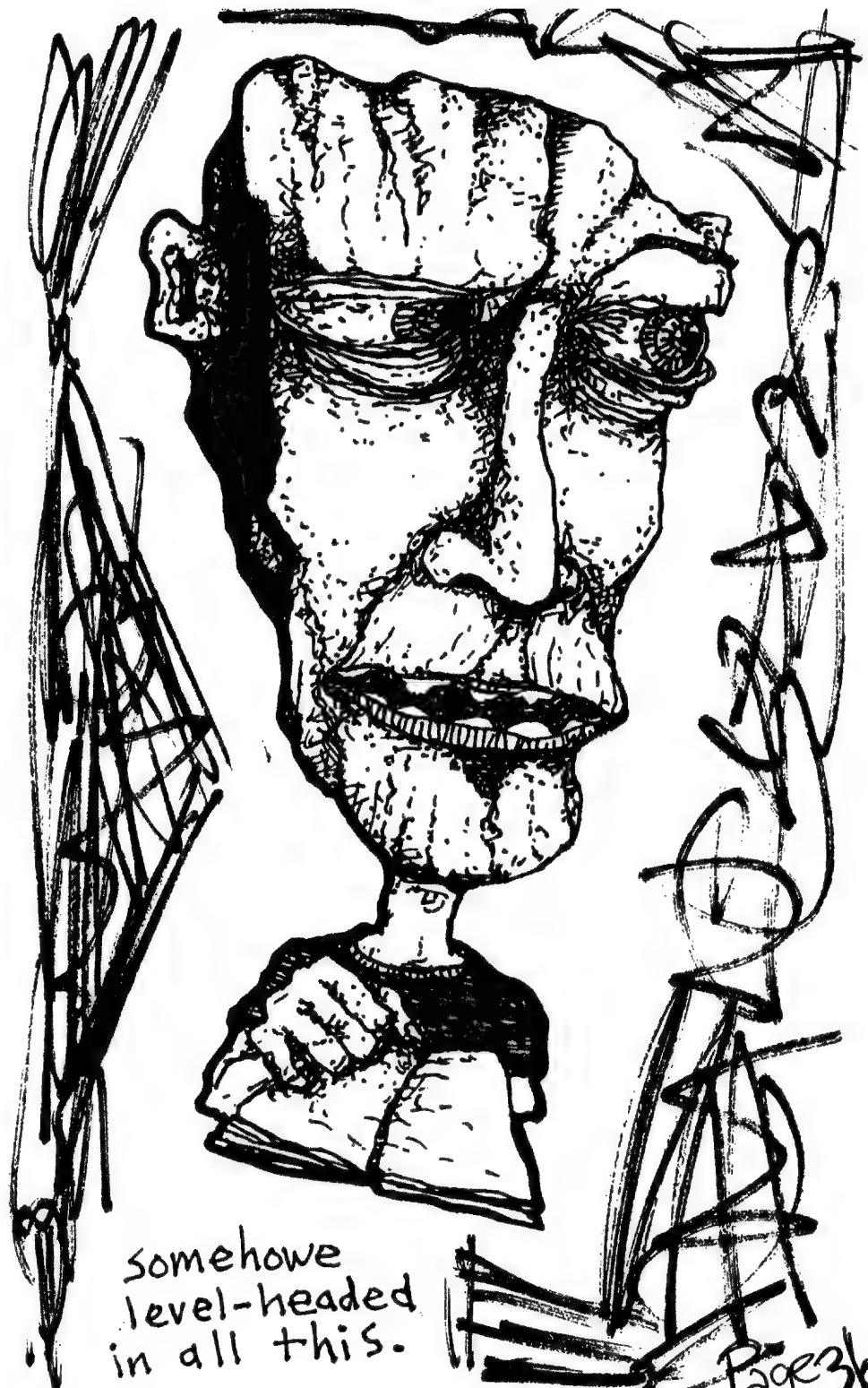
JC: Well, my next question is, if there's anybody that can clarify this for me it would be you, I was over at my friend's house one day and we were just sitting around and I heard something from *Egon Shiele*, I didn't really pay much attention, but I noticed it was coming from the television and it was a Nike commercial I think????

JN: That's right.

JC: Wow, that just really blew me away. I might of thought I was hallucinating or something . . .

JN: I can't tell you how much, I don't know, as far as thirty-second anything, that's what that spot was, a thirty-second part of this campaign they just started and the story around it is long and not that interesting but maybe I can abbreviate it. We got a videotape and letter from a production company in New York that does advertising in film and one of their clients is Nike. One of the guys that works there is like a director and is a big fan of a lot of Touch & Go stuff and a big fan of Rachel's and propositioned this minute-long ad that was totally different, a different song, one off *Handwriting*, and they had it on the table and negotiated it and it was really messing with us and we went back and forth for about two months and, you know, this is really a weird question because there's not only the kind of political identity of that corporation but also just using music in a commercial setting. The thirty-second spot is going to run for just a few weeks. They have a relatively short and non-exclusive license to that song or that little clip of a song. But they were like, "Basically the little snippet of the song is off *Egon* and can you do anything?" It was like all the sudden it turned into this commercial thing and I can't say that there wasn't plenty of options for us to say no but we said, "Well, let's see how this goes, let's try it". It was a much smaller deal than the other one which would be like this international spot and the other spot that they had was kinda weird because it was really cut and tailored around the piece of music so I think it would of been very indelible, you know what I mean, it would have taken away from the personality of the song.

JC: I see.



JN: So, to make a very long story short, we went ahead and did it and have since been pretty much willing to stand by our decision. Even though people think that you get a fortune for that kind of stuff we didn't get a fortune but we are able to do some very helpful and good things for our band and other people with that money. That was kind of the big weight of it, but when it came down to the other spot we just didn't want to go any farther into it. It was just starting to get out of hand. Dealing with Nike hasn't been necessarily that bad, but not to get too specific with it, we were just uncomfortable with the situation.

JC: I see.

JN: So we didn't do the other one and as far as like public things about it - there's been a lot of people that really do not care that much and other people think it's just funny or cool and just realize that we're just making a living, you know.

JC: That's a good point. It's hard to get funding for

JN: Yes it is and at the same time it just had a lot of ugly overtones to it and we've done everything as DIY as I think any band that's like Rachel's. I mean I think we're pretty much an oddball. We're the ones that turn down shows because it's going to cost too much or there's some kind of bullshit with them, you know what I mean?

JC: Very true.

JN: It just felt weird. I think people, whether they're justified or not, I feel that they either really disagree with that (any commercialization of music) or they think we're now sell-outs but I think it's like you can only answer to yourself and we know where our heads are.

JC: Plus I think someone that takes the standpoint of thinking of the Rachel's as sell-outs would only be looking at half the equation or looking at it at a certain level where, in fact, the totality of the situation is so much more complex and involved.

JN: Yeah.

JC: I wanted to ask you, you started recently working on a solo project call Per/mission?

JN: Yep.

JC: I picked up the cassette and I was really impressed and I was wondering how that's going, is that going to evolve into anything?

JN: There's a record label in Louisville called Initial and the person that owns it (Andy Rich) and the other person that is closely involved, Scott Ritcher, a good friend of ours, also works there and does a lot of production and label management with them.

JC: K Composite guy right?

JN: Yeah, the K Composite. He's also in Metroschifter so it's a very in-the-family situation. That tape started not too dissimilar to the Rachel's first thing 'cause we just made tapes for friends, you know.

for Christmas. It was December of '90 that I put together a tape on it and, you know, we all, us in the band, do a lot of recording on our own. But, basically I did that on my own and then Andy said, "Well, why don't we do a little bit with this", so we just made the first cassette to sort of de-emphasize the whole idea for the last year. I don't really want to rush it. I don't want to make this whole confusing plot around what band is what because Shipping News is going to do a record sometime in the next few months. Basically, Per/mission will have a record on Initial, I'm not sure when. We're sorting through what to leave out, that's where we're at right now. Once again there's a lot of people playing on the record like Edward (Grimes) and Doug (Scharin) and then Kyle and Christian (Frederickson) and Dominique, who is the new viola player in Rachel's. So everyone is kind of involved, you know.

JC: Right. By the way, considering that you are working on something like Per/mission, what are your thoughts on the general nature of electronic music at present moment and how do you see small labels like Quarterstick and Initial as affecting it?

JN: Well, I think it's a habit with people to become irritated or get up-in-arms whenever one music or another becomes popular. Often music has a connection with younger listeners. But let's say that the popularity of electronica right now versus the popularity of grunge and

a lot of stuff like that at the beginning of the nineties. I think that most of the people that I know that are musicians listen to a lot of music and they don't have one genre that they feel is superior to others. I could say a lot of things, but some of my first, absolutely first listening experiences with electronic music was stuff like Art of Noise and Phillip Glass and even stuff like Big Black and industrial music had an element of that world. It wasn't electronic music, but the whole drum machine and all that stuff has always been an influence on us and I think there's a lot of leaning, in Rachel's, towards that kind of stuff. But, we made a decision that we weren't going to be a synthesizer band because we like playing with people, know what I mean, the string player is a human being

JC: Surely, and as a violinist, I can really empathize with that perspective, especially considering the task of trying to find a purpose as a violinist with so many keyboards out there that can synthesize your instrument.

JN: Sure, and I think that how one thing or another becomes popular, I mean there's a lot of music that I really like that falls loosely in that category, be it Mouse on Mars, or Laika, or Bjork, or DJ Shadow. Where does the line get drawn because what is trip-hop or what is hip-hop or what's drum n' bass? I think that if it's soulful music or if it's well-done, it's fine in my book. I don't even have to like it, I can

respect it. You know, we did a lot of music that is electronically-based. Greg [King] and I used to do, before we did any other band, we would do stuff with just keyboards and drum machines and things because that was something you could just plug right into a 4-track and go right on. Not very well-known, but we did a record that was partly tongue-in-cheek but was also a lot of work. This was this record called *King G and the J Krew*, which was like the first lengthy, difficult production that we had ever worked on. We were just using anything that we could get our hands on to make noise. Granted, our version of a sampler was a guitar pedal and two tape decks on pause. It was still fun and once you work on music like that you're never going to dismiss it because you know that it is difficult to put together.

JC: "distinct Louisville sound". Do you think there is such a thing and is it something that you're conscious of when writing music?

JN: I think I guess I'd have to be a total loser to say that there is not a distinct sound associated with Louisville because there is a sound that's associated with Louisville and the combination of Louisville and Chicago. I think that what they're talking about is a very small group of bands because in the same town, you know, things as drastic as Freakwater, Kinghorse, Slint, Gastr del Sol or things like King Kong or the Java Men or Bodecco are present. Is Bodecco going to say, "Oh. We're trying to make a Louisville sound" - which is generally associated with the independent music that's come from here. Things like Bastro and Slint and that variety is what has had the biggest outward thrust. Then you have stuff like the Tortoise connection, Freakwater, Palace Bros. - I don't know how people can say, when they're looking at Tortoise and Palace Bros. or Aerial M and say, "Wow, that's the Louisville sound". Seems a pretty hard stretch there. I think that maybe the difference with a lot of bands from Louisville is that, for whatever reason, maybe it's the lack of having specific clubs, maybe it's the lack of there being some real focused sound. A lot of what you have is people experimenting and doing their own thing. They don't even have the social pressure of band life because most of the time there's no place to play. The time period where we just started playing shows out in the Rodan period of time was different. We did have a lot of shows. People were putting on a lot of shows here.

JC: Right. And there were a lot of different places for bands to play back then.

JN: Yeah. That was really important and influenced how things operated for a lot of the bands here. No matter what you do, Louisville is kind of gripped with, I don't know how to describe it, Louisville's gripped with the idea that you can do whatever you want.

As far as music is concerned, most people don't think they're ever going to be making a living off of it so they don't try to cultivate it for any kind of specific sound. You know, they just kind of do their thing. Usually they do it *a lot*, as in they practice *a lot*. They make these groups with their friends that just push the limits of all that because maybe they're just really frustrated or bored with the fact that they don't get to see very much music. When there's a spurt of a lot of shows here you can see how in to it people are. At the same time, for a lot of the people in bands, they still kinda want to go back to the basement and work on what they're doing. Right now, you know, if you look at what bands are in Louisville you have bands as different as Eleven Eleven or Elliot or Wino or Aerial M or, I have to include Rachel's because most of us live here now, June of '44, once again, is that a concentrated, one sound? The whole other side of it is like . . . Guilt and Overt, you know - a lot of those people in the Endpoint scene that were friends of our and are friends of ours. It's different, I mean like, does Metroschifter sound like Freakwater? (laughs) What you have is a consistent thread of . . . I think that maybe it's all just kind of personal-sounding. You know, everyone is just singing from their guts. Which is great. That's the things that make people isolated from music half of the time because it's really produced and just seems *artificial*. A lot of times, bands that are from Louisville, when they get to a point of popularity, they may be satisfied creatively with it and they may have been doing it for five years. And people are like, "Oh, Louisville bands break up so fast." They may have spent five years of their life on that. It's just like spending five years in a relationship with anybody and, you know, you want to make it last. I want to make bands last. I don't like the idea of breaking up after all that time. I do think it's great that with the size of a city like Louisville there is so much music here that I truly love. It pretty much amazes me sometimes when I think about the roster of people that have just passed through here.

JC: So true. I tried describing this to someone the other day. It's like I've never had anything like school pride or town pride, you know.

JN: (laughs)

JC: I never really felt pride for the city of Louisville until I started really enjoying the music that was coming out of it.

JN: I can't tell you how amazing it was to go and be 15 or 16 years old and see something like Slint, you know, or Crain. I'd go and see Crain and be like HOLY! I mean it wasn't at all like any kind of radio music. It wasn't at all like any kind of punk music I had readily available. It was music that I couldn't find anywhere else and it was completely emotional and it was in really small personal venues and of course it's going to change how you function.

WR7L Spring Schedule 1999

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
12 AM-3 AM	Underground Jewelz with Shareef	Goth Show	Tommy Miller	The Afterglow	Catacombs	Punk Show	Metal Show
3 AM- 6 AM	Late Late Show	Neil Glass	Shane Wood	Robby	Special Agent Dale Cooper	Garrick Reed	Tom Servo
6 AM-9 AM	Joey Prather	Melissa Grob	Mark Savage	Liz Norris	Clyde Pickett	Scott Weber	Ben Salmon
9 AM-12 PM	The Vigil	Adam Gillett	Jessi Fahrenbach	Kenneth England	Mike Parsons	Mike Sullivan	Blue Yodel #9
12 PM-3 PM	Hot Burrito	Soul Show	Scotty Bartlett	Guilty Pleasures Hugh Bartling	Radio Nation/ Throbosonic Realm	Jazz Cafe	Hard Travelin' Revue
3 PM-6 PM	World Beat	Chicago Mike	Chris Purvis	Mark Amick	Schuyler Warren	Kris McNiel	Local Hour/ Reggae Show/ Campus Voices
6 PM-9 PM	Counterspin/ This Woman's Work	6:00-6:30 Pacifica News Network					Blue This Evening
		History of the Future	Matt Minter	The Trip	The Green	Breaktime	
9 PM-12 AM	Mr. Friendly's Elevator Lounge	Jason Greer	Claire Buxton	Chris Lee	Music From India	Thru The Vibe	Psychedel- icatesan

PAGE:

CENTERFOLD

Jason Noble continued

JC: And those guys were probably just only a few years older than you were at the time.

JN: Yeah. It's that thing where you're just like, "These are people my age that are doing music that just really speaks to me in a giant way." I was in the right place at the right time I guess. If you take a lot of bands from Louisville, take it to the extreme like Kinghorse, which is not the most mellow or melancholy type of band you know what I mean.

JC: Right!

JN: You also have stuff like Crain or Slint or Bastro or anything, that does have a very pervasive kind of dark or sad thing. Even Kinghorse, at the time, was amazing to go see because it was still very personal.

JC: So much energy from the band and the crowd at a Kinghorse show.

JN: Right. You don't walk away from those bands and be like, "That was really produced". Granted, this is before anything even remotely heavy would find it's way on MTV. I don't really think that MTV is more or less evil than radio. It is something that controls radio play lists now. There's kind of a pecking order from what you can get as far as popular music goes.

JC: Or at least for commercial radio.

JN: True. Like, at that time MTV was just a joke, to us. It was kind of funny. And the occasional Talking Heads video was the main thing, they were really working with it. But, most of it was . . .

JC: Hair bands n' shit.

JN: Well, yeah. It was like, we were not responding to something like Roxette.

JC: (laughs)

JN: That didn't have anything to do with us. So, now, I find it maybe kind of good that some bands can make it in that kind of realm, but most of my favorite bands don't make it there. At the time, I would go to other cities, and see other bands and just be like, "Damn. This just doesn't do it for me." I moved to Baltimore for several years going to school there and I did the same kind of thing. I mean, I didn't have Louisville pride at the time either. I went there and I was like, "WAIT A MINUTE, there are not bands like that here, there are not bands like that *anywhere*". I'd be the freak then and be like, "come on and listen to this record". You know, like everyone would come to my house and listen to *Tweez*. I'd be like, "Have you ever heard this kind of stuff?" I realized that [the music] really did have a big part.

JC: It's interesting that you say that because I really didn't feel that pride until I moved to Lexington and was deprived of that, you know.

JN: And Lexington, it's so interesting too because it really does have a totally different thing going. Not that I really know much about it. It's weird because it's so close and yet people from Louisville don't

play there that often. I feel kind of like a loser because Rachel's has never come to play in Lexington. It's like, what, 45 minutes from here. I don't even know of that many bands really from Lexington.

JC: There's really a non-existence of any kind of all-ages club here. I think that plays a big role.

JN: It's really strange how sometimes there will be a burst of activity. You have kind of dry spells but people are still doing shows. People will call me and we put on a show. One big part of our band's life has been getting to know other bands. That's a major element. With traveling, you stay with them and you develop a community and if there hasn't been places for people to play how would we get to know these people? The people at Simple Machines for example, how would we end up having many many years of travel and friendship with those folks if we had never come to met them? I don't know, if we were just starting right now, I wonder how different it would be. It could be really different, maybe a lot harder. I have asked a lot of younger people about band life, and a lot of them have the same ideals that we did when we were starting. You do have people now that look at band life where they think that their music could turn into some kind of career. You have people in high school talking about when they are going to get signed and god we never even thought about anything like that. We were just like, "OK, we'll play a show for free." You just didn't think about it because you were supposed to be *nobody*.

JC: Right.

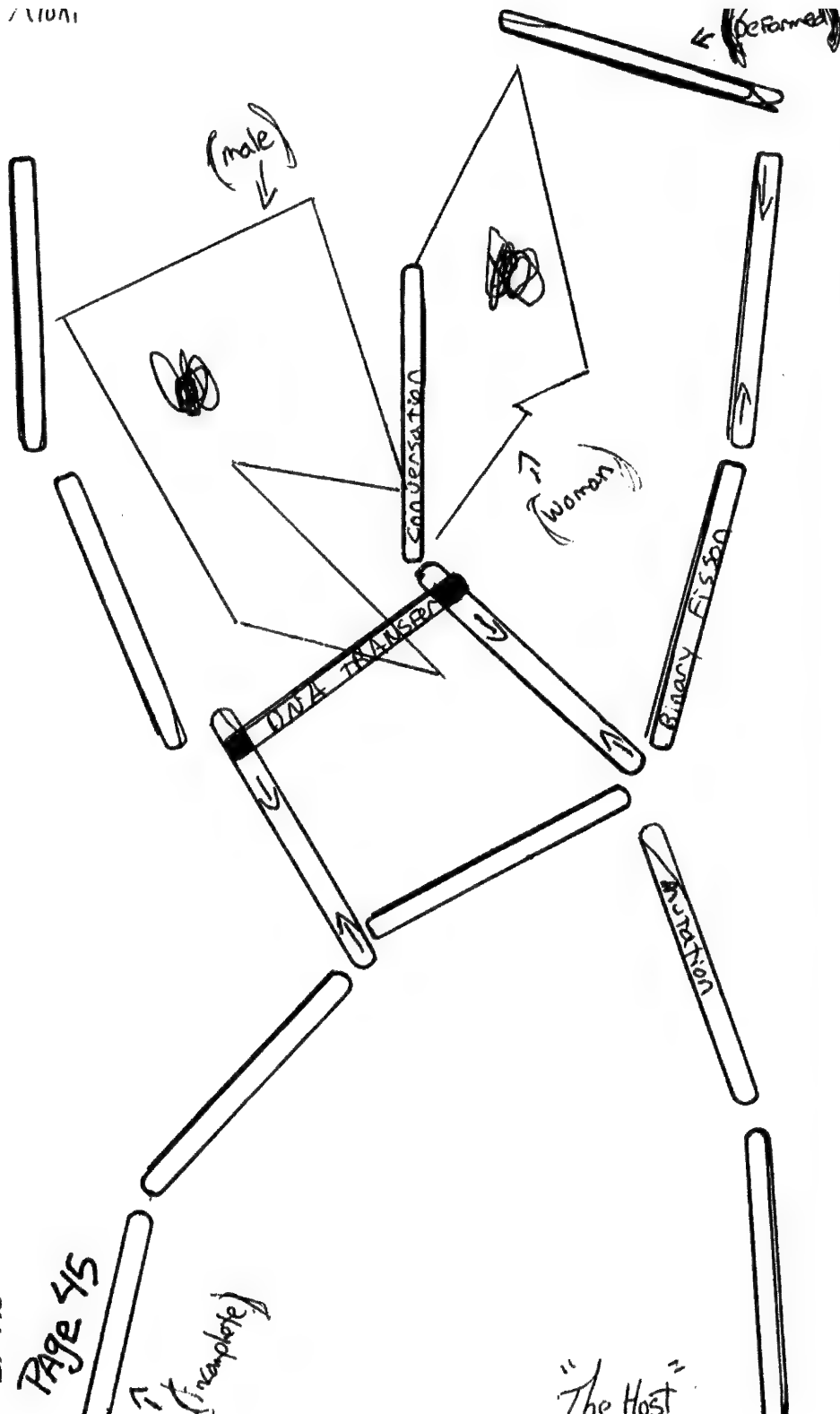
JN: It's not that you didn't realize that you could do stuff like that but you just kind of thought that what we were interested in is never going to be popular so forget about it. I think it would be kind of stupid to claim that I know what people that are starting bands are thinking but that statement about getting signed just threw me for a loop. There's several people in town in bands that I know are doing it because they are in to it and that's the only reason.

Kwiet GyrL: ☆
this kitten's got some awfully sharp

claws...
Rants, cute things, feminism, shopping carts,
treasure hunt, artists, wisdom, zap, sex, + more.
... if you want this zine, send \$ 2 to jessi F.
Kwiet GyrL. 1057 Camellia Dr. → 40504
Lexington KY 40504

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WRFL 88.1 Fm Presents on Tuesday
night Wednesday morning

THE AFTERGLOW

3 hours of experimental, improv,
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toilet sounds and whatever else
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fs001- KLUNI-"Blow Up Tone"

noisenoisenoise-performance-blah..

fs002- RSK/PRC-"s/t" 2 guitars, Dueting

fs003- BILL WIDNER-"Mrs. Kamala/
spoken word..... Sweet P."

fs004- I CURE MY WOUNDS WITH WHISKEY
post rock/psychedelic atmospheres

fs005- LOST MAN/AIRFORCE ONE SPLIT
angular guitar/rhythm acrobatics

fs006- DIE GEZUNT-"THE ACRINE AND THE
The end of the world EPOCRINE"
is coming from space

fs007- THE PUSYY POPS COMPILATION!!!

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FREE COMPILATION

fs008- ORANIZED TOURS- FILM NOIR
moody noise destruction

fs009- HEXOSE/THE LADY MIC SPLIT
nowave hateeverythingfuckingscream
screamscreamscreamscream.....

fs010- rsk/prc-"Live"

live stuff, throbbing minimal
to sparse and uh...minimal....

fs011- JOETORPEDO AND THE ASS

BANDITS SPLIT w/DIE GEZUNT!

oh dear.....

fs012- KLUNI-"EXIT"

KLUNI gets noisy...

guess he wants to hear winter...

Coming Soon.....!!!!!!
Full Length tapes from- Veterans of Future Wars,
Lesser, Bill Widner, Corssica, Air Force One,
Frankenstein w/knife, I Cure My Wounds w/whiskey,
Chump and so on... PLUS the 2nd Compilation
IT'S FUN TO FIGHT THE INEVITABLE Featuring...
a bunch of people..

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Who's on what air?

A mix of everything, gotta love a variety.

TOP FIVE: Fifteen, Janis Joplin, Skatalites, Bob Marley, The Beats

History: I got involved with RFL about a year ago thanks to Mike B, Claire Bear, and the infamous Bear. I do this because I don't really care for other radio stations in town..

CHRIS PURVIS
TUESDAY 3-6PM

JESS FEHRENBACH
TUESDAY 9-NOON

Moody, unpredictability. I feel like I just stepped out of the spaceship. my brain is a super filter that only recognizes the existence of good good musique. I must help the poor lexictonians overcome the pure evil of shitty corporate radio brainwash syndrome. PUT DOWN THAT JEWEL CD AND LISTEN TO SOMETHING DECENT BEFORE I KICK YOUR ASS!!!! it's musical warfare, if you will. I'm fighting the good fight....
TOP 10: Björk, Bikini Kill, Pixies, Pixies, Propagandhi, Melt Banana, BIS, Descendants, Zoobombs, The Smiths, Frank Zappa and Tom Waits
History: Started working there around April '97ish. I crawled down the correct habitrail tube one day and ended up here! "observe the DJ in her natural environment. music is her natural defense." They exist and they are watching everyone...

Last Comment: you aren't going crazy, that is a ska cover of ABBA's Mama Mia by that one Russian band. Don't push your friends down the steps, it's bad form. prepare to die if I catch you with that horrendous Jewel book again....

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Mark Savage

The Mark Savage show

Tuesday 6-9am

I play many goodies. mostly indie rock, with a side of lounge and jazz, and a twist of pop for garnish.

Pixies, Pavement, Modest Mouse, The Beatles, The Notwist, Radiohead, Sebadoh, Belle and Sebastian, Ariel M, Elvis Costello

I thought WRFL would be fun.. but I never expected it to be this orgasmic.

Shane Wood

Royal Helr: Shane's International love connection

Tuesday 3-6am

the smiths, morrissey, pulp, suede, David Bowie, the jam, sonic youth, Johnny thunders, pavement, Jon Spencer, hefner, the fall, blur, belle and sebastion, mercury rev, underworld

I started hanging out around November 1998, I came to WRFL in hopes to find others I could share my special skills with

I am an anglophile. you can quote me on that. oh, and I am single (straight but not narrow!)

CLAIRE BUXTON

TUESDAY 9-MIDNIGHT

My show is a hodgepodge of hip hop, general weirdness, funky spy music, punk rock, ska, techno, and feel good pop and rock. I think it takes a lot of twists and turns.

History: I had been coming here with my dad since 1991 or 1992, and I thought that WRFL was a fun place to hang out. When I came in to apply in 1996, they told me I didn't need to. I've been here ever since.

TOP FIVE: Pixes, Propagandhi, Dead Kennedys, Descendents, Bjork...uh, maybe substitute one of those with English Beat.

Last Comment: I am a mean person, so don't call in my show and f***k with me. You will be sorry.

WRFL brings you Pacifica, and Counterspinbut what are they all about?

by Lindsay Hoffman

Pacifica first went on the air in 1949 on KPFA-FM in Berkeley, CA as the first successful progressive radio program. Throughout their developing years, they provided a unique and alternative public service, with interviews and stories that were not being heard anywhere else.

Affiliate stations were established around the country as Pacifica became more popular. However, the program wasn't so popular with everyone. The FCC withheld the license renewals of the Pacifica stations in 1962 because they were investigating "communist affiliations." The licenses were not renewed until three years later. Pacifica also urged the US Supreme Court to rule in 1984 that non-commercial broadcasters have a constitutional right to editorialize.

The FCC continued to accuse Pacifica of "indecent" programming, but in 1993, Pacifica won it's third Court of Appeals ruling in six years, which overturned the restrictions by the FCC as unconstitutional.

Pacifica Network News now broadcasts on stations across the country. Tune in to Pacifica weekday evenings at 6 PM to hear a review of the day's events with voices and views you won't hear in the mainstream media. It is hosted by Verna Avery Brown.

continue

stay away from my window...

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if you are interested in contacting Pacifica, check out their website at www.pacifica.org/. If you would like to learn more about FAIR, their website is www.lgc.spc.org/fair/. Support alternative radio and keep listening!

Counterspin comes to you from a group called FAIR (Fairness and Accuracy in Reporting). It airs Sunday at 6PM and is hosted by Janine Jackson and Steve Randall. FAIR also publishes a magazine called "Extral." Jeff Cohen, FAIR's founder, said in the June, 1987 issue of "Extral":

FAIR is a media watch organization offering constructive criticism in an effort to correct media imbalance. We advocate for media access on behalf of those constituencies in our society that do not have the wealth to purchase their own TV station or daily newspapers. We scrutinize media practices that slight public interest, peace and minority viewpoints.

And what exactly do those at FAIR think is wrong with the mainstream media? Well, they understand the ideals of journalism, and feel that:

- *journalists have grown too close to the economic and political powers that they should be watchdogging
- *mergers in the news industry have increased, which limits the spectrum of viewpoints that have access to the media
- *there is a concentration of the media ownership in fewer corporate hands
- *views of progressives, of activists and social justice leaders, and of people outside the system are usually ignored by mass media

News has become more narrow and truth has taken a back seat to the bottom line. It is for these reasons and more that FAIR established itself in 1986 to "Shake up the Establishment-dominated media. FAIR is not working against journalists, but against the system which has restrained them.



Hovercraft

by Kris Mc

Hovercraft Interview:

I can pull off the last minute interview on the air with a band I've never heard of, but when the time came to interview Hovercraft, I damn near wet my pants. My long time best friend, and fellow RFL DJ, Jessi and I hopped in the car and drove up to Cinnco a couple hours before the show started. When we walked in, I immediately recognized the famed Sadie-7. With a quick scan, I saw Campbell 2000 setting up his large arrangement of pedals. As we pass time waiting for the official interview to happen, Jessi and I mill outside with Campbell 2000. Jessi and I find humor in watching the crowd gather for the Ciwar show across the street, while Campbell reads a recently printed article about the band. He states how interesting it is to read what people have written after they do interviews. He comments on how most of the time, the printed material is far from documentary and usually disappointing. Sheesh, that didn't calm my nerves. After gathering the rest of the band, and Sadie-7 had entered some requests on the jukebox, we headed outside to find a quiet area to do the interview.

To make a long story short, I was basically too nervous to be of any help, so Jessi took over with questions such as, "What's your favorite zine?" and "Who's your favorite band to tour with?" These questions got answers such as, *Cometbus*, *Beer Frame*, and *Factsheet 5*; and Hovercraft's European tour with Unwound seemed to rank pretty favorably. As for the random chit-chat, I finally loosened up and discussed the Scanner remakes of Hovercraft songs. I'd yet to indulge myself with those tracks and was quite interested in what the band thought of them. Campbell-2000, along with the other band mates, gave high props to Scanners spontaneous abilities to create different sounds and music. Other shout-outs they gave were, of course, to Unwound, and the two bands they were currently touring with, Icu and C Average. Both bands are on K Records, so Cinnco had its small Washington showcase. Hovercraft has WA roots, but Sadie-7 is originally from Chicago. As for still digging the West Coast scene, the band seemed into it, but Seattle, is of course running wild. Sometimes, the crowd is just too big. Many bands seek refuge in Olympia now, to do their recording.

The only real mysteries I had to ponder while I had Hovercraft's attention, was how they describe their music, and the vision of the video. I once read an article that described Hovercraft as ambient metal. Somehow, that description has traveled far, for Campbell stated how he wasn't sure where that came from, and didn't necessarily agree. No one genre can be fenced to include Hovercraft. They are a style all their own, and have influences from every corner of music. As, for the video aspect, I was wondering how they determined what clips to show. The images are filled with bugs, sci-fi scenes and horror flicks. Sadie-7 and Carl 3-30 shaded the area with the simple

As all things do, my dream was coming to an end, and the show must go on. I was happy. They are one of the nicest bands I've met. The video accompanying this show was more stellar than the last time I saw them, and the sound was great. Hovercraft is truly setting the stage for other bands to follow with similar styles and visions in music.

The music is the sound for the film. I was convinced the first time I saw them perform, they were sending subliminal messages to me. Campbell 2000 and Carl 3-30 laughed, and said they were still working on that, but haven't perfected it yet.



GHOST RIOTER

An interview with the godfather of Electronica,
Alan Vega
by Bill Widener

Before techno, before trance, before drum & bass... before underground, before industrial, before punk... before Throbbing Gristle, the Cramps, the Ramones... there was Suicide.

Just two guys in the gritty glam world of New York City in the early Seventies, creating a weird, wild hybrid of rockabilly and soul, bubblegum and art damage. Just two guys sharing the stage, if not the spotlight, with the likes of the Stooges and the Dolls. Just two guys laying the foundation of the next two decades of music -- the insectile Martin Rev on a variety of mutated synths, keyboards and drum machines, and the vocalist, sweating, shaking, shouting like the psycho love child of Lou Reed and James Brown, Alan Vega.

I remember vividly the first time I heard Suicide. It was an episode of the late Seventies NBC program called *The Midnight Special*. Originally a televised rock concert meant to encourage newly enfranchised 18-to-20 year olds to get out and vote, *The Midnight Special*, broadcast every Friday night after Johnny Carson, became the decade's main TV showcase for pop music. Although for the most part a cavalcade of crap -- it was the Seventies, remember, and the Seventies sucked -- on occasion something really cool would happen, like Bowie's 1984 Electric Floor Show, or Ted Nugent's all-metal episode.

Like this episode -- hosted by new wave heroes, the Cars -- it featured acts and videos (a spankin' new thing at the time) hand-picked by the band. Vids by Lene Lovitch and Iggy Pop were weird enough in the age of Frampton, but... suddenly, shot in a lysergic haze, two guys were on stage. Just two guys, no guitars, no drums, just the one creepy guy in the shades behind a boxy stand of chugging, droning keyboards, and the other guy with the wild hair and wilder stare, crooning and yelping, hissing and hollering.

It was just so *unlike anything*, unlike *everything* you saw on *The Midnight Special* or heard on the radio. After separate performances of the love song "Cheree" and the classic "Ghost Rider," the in-studio audience was stunned. You could count the number of people clapping, as most sat there mystified by this strange vision of the future.

And it was the future we saw. Hated and despised during much of its existence, the duo of Rev and Vega put out a mere handful of records. Yet Suicide influenced many of the great underground bands of the Eighties (Big Black and the Scientists, to name two), and through them alternative rock as a whole. And, with their ground-breaking use of then-primitive electronics, Rev and Vega carved out the path that later generations would turn into a superhighway.

Now, some twenty years later, Alan Vega is still going strong, aided in part by young musicians inspired by his work as a member of Suicide and as a solo artist. You can hear it on the album Vega recorded with Finnish electronicats of Panasonic.

The CD Endless by VVV features strong, stark beats-n-hum, with Vega doin' his verb-n-voice magic, and made the top 20 on many college charts. "There seems to be a whole new generation of kids who weren't even born when I started doin' music," said Vega. "It's like I'm the grandfather [of Electronica]."

That Vega is seen as an avant garde elder statesman the world over is evidenced by another collaboration with a Japanese group, Service Romantica. "Again, young twenty-year-old kids -- I don't know how they pick up my music all the way over in Japan. They're the wildest lookin' band, man. You know Marge Simpson? They all got hair like that, all blue..."

"They wanted me to do a cut, write a lyric and sing, and I took the liberty of laying down a strong beat for 'em. It was a twelve minute piece, and they flipped out, they really loved it."

"This is the funny thing now. Twenty years ago everybody was screaming at me to be more commercial, and now I got bands coming to me wanting me to make it crazier. It's all come full circle, the world has flip-flopped... [Suicide] had riots at our shows, and now this kind of music is commercial."

Electronic music, says Vega, "is the music of today and tomorrow. It'll go as far as the technology can take it -- new technology makes new sound. It can go on forever, like rock'n'roll's gone on forever."

As for his own music, Vega says, "I've been working on an album for two years now. It was supposed to come out on Mute a year ago, but got delayed... as I kept working on it, it kept changing."

"It's morphed into two or three different records at this point. I'm sitting on three albums worth of material, some thirty-odd songs. Just last week I went back in the studio and took another step in another direction."

Other recent output has included a soundtrack for a French film, a book of poetry for Henry Rollins' 2.13.61 imprint -- "It made me money... that blew me away, I actually made money on poetry" -- and a coffee-table book of Vega's work in sculpture. "I'm very proud of that. Anybody can do a CD, but how many people can do an art book?"

Vega is happy with the busy turn his life has taken. "Y'know, where you can't get anything happening, and then suddenly you turn around it just doesn't stop. I'm on a roll, I'm not going to let it stop."

Asked by this silverback scenester about how he's dealt with being an aging bohemian, Vega replied, "I can't believe I've been doing this this long! But every day I wake up and I go, 'man, it's impossible for me to do anything else.'"

"You temper your life, grow old gracefully, so to speak. Instead of hanging out in music clubs... I spend more and more time working. As a kid, I was a workaholic, now it's even worse. That's the way I live it now. I used to be on the road eleven months and take a month to make an album. Now I do a month of gigs and spend eleven months in the studio."

"The work keeps you young, man. When I'm working with these kids, I don't feel that much older than them. I don't have a Peter Pan [complex], it's just we're sharing ideas, energy... it keeps me on my toes, it keeps me refreshed, and it keeps me young. I'm still young in my

head. The body tells me differently, the old aches and pains, but I'm still seventeen in my head, ya know what I'm sayin', man?"

"I wouldn't want to be a kid again... a teenager in this day and age? We thought we had problems when we were in our teens and twenties... I couldn't put up with what these kids put up with today. It's too much... too much information, too much insanity."

Having learned the hard lessons of his own reckless youth, Vega says, "In many ways, I'm feeling better now than when I was younger, because I'm taking better care of myself. You just accept the fact you're getting older, and roll with the punches."

Young at heart and art, Alan Vega rocks on in the millennial cybertronic dawn.

"Just keep working. Stay healthy, babe."



CHRIS LEE

WEDNESDAY 9-MIDNIGHT

A nice blend of punk, emo, and good ska and if you're really nice to me or just call, I'll play your requests.

History: I started working at WRFL when I was a junior in high school ('96-'97), because I've always wanted to. Coincidentally, it became my project for a mentoring class I was in at the time.

TOP FIVE: Operation Ivy, Superchunk, Crimpshrine, NOFX, Skatallies

Last Comment: I'm a real nice guy and everyone should listen to my show.

LIZ NORRIS
Musical Kisses
Wednesday 6-9am

largely instrumental, lo-fi, electro juicy beats filled with cuddle core type girly pop and other assorted yummy sound bites (warning: some indie rock included!!!)
I've listened to WRFL since it started 10 years ago. When I came to UK I just signed up and here I am!!!
all time top 5: Fugazi, Modest Mouse, Sugarcubes, Pixies, Braid ; top 5 of '98: Julie Ruin, Boards of Canada, Solex, Buffalo Daughter, Jets to Brazil
A thought: you should always be open to new and experimental music--the wider the range of things you listen to, the more interesting and broad minded you will be

Who's AIR is ON?

Kenneth England
9-noon Wednesday

Expect to hear a good deal of power pop, pop punk, and a bit of 80's pop thrown in for good measure.
top 10: Pixies, Jawbreaker, Gaunt, Fugazi, Citizen Fish, Jets to Brazil, the Clash, Bad Brains, Hot Water Music, Braid

Wednesday

CLAY GAUNCE

THE TRIP WITH CLAY GAUNCE

WEDNESDAY 6:30-9PM

Progressive Rock, including classic work done by the creators of the genre (King Crimson, Genesis, Yes, Jethro Tull, et. al.), and current recordings by those keeping the genre alive (Spock's Beard, Porcupine Tree, Marillion...and KING CRIMSON to name a few).

History: May 1996. I was recruited to do a show by Will Burchard and Tom Owens after they learned I had worked professionally at progressive rock radio station during the '70's.

Last Comment: Visit my web page for the show:

www.uky.edu/~wrfl/trip/trip.html



Who are you to tell me what I should be thinking?

A social commentary

By

Chris Lee

Our culture is one in which everyone seems to be devoid of the notion of individualism. All aspects of society, in some form or another, have these preconceived notions of what's supposed to be the cool/trendy/in thing to do/see/be/hear. This is seen through such cultural foundations in our society as fashion, music, film, television, and literature. You might think that you can't be influenced into deciding what you personally feel is "cool" or "trendy." However, it is almost unavoidable. Every outlet of the media is influencing you notion of what is "in," either in some outright blatant manner or through the fine art of subtlety. Mass media, in conjunction with marketing firms, decides what should be deemed "trendy" for popular culture and then force-feed it down our throats. Right now someone is sitting in some office in some big city deciding what you should think. Who are these people and what right do they have to tell the mass public what they must do in order to be cool or trendy? I really wish I knew because that would be a fun job to have. It would be a whole lot of fun to be able to make a large number of people conform to my concept of what is good, simply because a said that it's the "cool" thing to do. This is my opportunity to tell you all what is truly "cool," so please conform...

Five Greatest Movies Ever

1. Goodfellas
2. Heathers
3. Hard Boiled
4. Star Wars trilogy
5. Say Anything

Top 5 Pick Up Lines
 1. Hello, my name is Dustin Beeker
 2. I used to be in Jawbreaker
 3. I'm sponsored (snowboarding, etc.)
 4. I work at a radio station
 5. Didn't I see you with at ago?
 a couple of

TOP 5 ALBUMS OF '98

1. Jets to Brazil- "Orange Rhyming Dictionary"
2. Good Riddance- "Ballads From the Revolution"
3. Appleseed Cast- "The End of the Ring Wars"
4. Kid Dynamite- s/t
5. Promise Ring- "Boys + Girls" (7")

Best Shows I've Ever Been To

1. Superchunk (Raleigh, NC)
2. Get Up Kids (Louisville)
3. Promise Ring/Jets to Brazil (Cincy)
4. NOFX/Bouncing Souls (Columbus, OH)
5. Appleseed Cast/Brandston (Lexington)
6. Vans Warped Tour '98 (Washington, D.C.)
7. Superchunk (Lexington)
8. Swingin' Utters (Lexington)
9. Queens/Screw 32 (Louisville)
10. A New Found Glory/Vacant Andys (Lexington)
11. Broadways (somewhere in Indiana)
12. Blanks 77 (Lexington)

Top 5 Pro Snowboarders
 1. Peter Line
 2. Deryn Walsh
 3. JP Walker
 4. Bjorn Leines
 5. Me (not really)

DAVE FARRIS
THROBOSONIC REALM
 THURSDAY NOON-3PM
 The music that most hip hop crews sampled to make their careers happen. Rhythm and Soul Music from around the world. History: 1989. I was subbing for my friend John Turner for the summer (JT's Jazz Lunch) and when he returned he had strangely grown to an enormous 75 foot ape which could no longer fit in the studio. At that time, I was a mere floating brain which could telekinetically manipulate the studio dials to do my bidding.
 TOP FIVE: Joe Zawinul, Jimi Hendrix, Miles Davis, Lee 'Scratch' Perry, Fela Anikulapo Kuti/Frank Zappa
 Last Comment: Break the color lines! Lexington needs it BAD!!

DJ Who?

About a year ago, I applied Mostly General Format. Some days Rockabilly, but mostly it's about half-old skool rap and turntablism and hip hop and funk. No heavy metal, ambient or techno. Other than that, it's about everything.
 No particular order: Roots, Mock Orange, Invisible Scratch Piklz, X-Men, Knapsack, The Beta Band. Even though they're about to be big, Ben Lee, Outkast, Black Starr.
 I like pretty much all music, except CMT and 104.5

Mike Parsons
 The Bunk Spot
 Thursday, 9-Noon

THURSDAY

BILL WIDENER
CATACOMBS
 THURSDAY 12-3AM

Obscure, offbeat, insane...and almost exclusively Indie label. "Drone, Pummel and Muzz" is the musical theory at work; its punk/blues/metal/garage/psych...but LOUDER.
 History: Tho' not part of the original crew that got the station going, I joined a few months before we went on the air in '88. At the request of the all-mother, Kakie Urch. Knowing of my longtime involvement in "the scene" (fanzines, art, bands, troublemaking) and obsessive knowledge of f---ked-up music, she asked me to put together a show, which has been on the air from the first day of broadcast. Same day, same time, for ten years. Why? We rock...and cute, smart, crazy women. [work here]
 TOP FIVE: Mission of Burma, Laughing Hyenas, Killdozer, Scientists, Steve Abini (Big Black/Rapeman/Shellac)
 Last Comment: Tape your show and listen to it. You won't know how much you suck and how to fix it otherwise.

DEEPAK KUMAR RAJPAL
MUSIC FROM INDIA
 THURSDAY 9-MIDNIGHT

Great Show of Music from the Indian subcontinent.
 History: I have a collection of about 700 albums of Indian music. Love to collect and listen to Indian Music. Raj Chawla requested me to help him do the show in his absence.
 TOP FIVE: Ravi Shankar, Mohammed Rafi, Kishore Keeman, Bhupinder, Jagjit Singh

JASON CEBE

THE GREEN ROOM

THURSDAY 6:30-9PM

The Green Room is an interview show where the guest picks the music and we talk about it. Guests have strong interests in music, kind of a guest DJ type show with a baby sitter.

History: I have been involved with WRFL for two years. I started in the Fall of '96. I have always listened to WRFL when I visited Lexington in high school and when I came to UK I wanted to be a part of the station.

Last Comment: I suggest to anyone who is interested in music or radio to get involved with WRFL. I have had the chance to hear tons of music while working. I've also met some great people that also work here. WRFL is a great way to be a part of UK. Hell, its probably one of the best things going on in Lexington.

Schuyler Warren
Thursdays, 3-6pm

I play music, umm...june in.

Favorite bands: Jawbreaker, Elliott Smith, Pixies, Cursive, Seven
Story Mountain, Built to Spill, Brat, Jawbox, Dead Milkmen, Hexose
Favorite Pez Dispenser: Incredible Hulk
Favorite Movie: La Cite des Enfants Perdus (The City of Lost Children)

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Issues #1 + #2 = \$1.00 / trade Issue #3 = \$2.00 / trade NO SHIT.



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WHY HISTORY? BY AVERY MOORE

I hated the history I learned in school. Tired stories of wars and politicians and dates and laws and discoveries and inventions that had nothing to do with the world I saw around me.

History taught about great leaders, immortal names, events that changed the course of, well of history. What I saw around me every day were people trying to live their lives, care for their families, keep a roof over their heads, just stay alive.

So even in college, I studied literature, I studied philosophy, I studied science. I didn't study history.

Until I found Howard Zinn. There may be many other historians like him, but he's the only one I know of. Professor Zinn argues that history as it is commonly taught is the history of the powerful, the history of the rich, the history of the generals, the history of the politicians. It is not the history of ordinary people.ⁱ

It teaches, for example, that slavery was ended in America because one man, the President of the United States, signed the Emancipation Proclamation. It does not teach that tens if not hundreds of thousands of people fought, bled and died in order to end slavery.

It teaches that women were finally allowed to vote in America because Congress and the State legislatures passed the 14th amendment to the Constitution. It does not teach about the decades of pressure and protest, by hundreds of thousands of women and men, to amplify women's voice in our democracy.

The history I had learned, the history taught by the dominant culture in America, is not just boring. It is a lie. It is a lie with a very strong, perhaps intentional, psychological effect:

It teaches that the important things that happen in the world are the result of the actions of great men. Ordinary people cannot have any effect on what goes on in the world around us. We are all spectators in the great sporting event known as history. We may get to cheer one side or the other, but those of us with sense are supposed to know better than to run out onto the field.

The history we are taught does more to conceal than to reveal.

Nowhere is this more apparent than in what we learn about the European migrations to America in the 15th and 16th century. We learn of Columbus' heroism, what a wonderful navigator he was. Any mention of his barbarism and genocide is passed over quickly.

The point here is not to weep for victims, or engender outrage. It is to look squarely at our past, to look at where we come from and what we are doing here. Most importantly though, it is to look at where we are going.

Psychological Resistance to the Study of History

Few things can inspire controversy more than the reexamination of history. To a great extent we have become dependent on the history we have been taught. We want to feel that the world that we live in is good, that the people who lead us are good, and that things are getting better all the time.

Often it doesn't take a lot to see that the stories we have been told, in particular the stories about the events of the twentieth century, are readily verifiable nonsense.

Professor Peter Dale Scott, of the University of California at Berkeley, writes of this with regard to the John F. Kennedy assassination.ⁱⁱ He paints our society's response to that crime as "psychological denial." He notes that while nearly everyone will agree that there is something wrong with our society, any suggestion that the mystery around the assassination remains unsolved is met with immediate, universal and energetic rejection.

People who reexamine history have been called either revisionists, or worse, conspiracy theorists. People who cannot believe the story of the "lone nut," Lee Harvey Oswald, how he grew up, joined the Marines, defected to Russia, returned to the United States, and went on to single-handedly kill the President of the United States, people who look more closely at events like these are pushed to the fringes of our cultural and academic society.

Socialism in the Twentieth Century

What we see of the first half of the twentieth century, we see through the lens of McCarthyism. During the early 1950's, Senator Joseph McCarthy's Senate Internal Security Committee purged from the federal government, and to a large extent from the media, anyone who had been involved with communism and socialism in the first half of the century.ⁱⁱⁱ He also very effectively smeared the very terms socialism and communism in the minds of the public at large.

This not only distorts a part of our history, it obscures another very important part. There are many things we take for granted in our society: the 40-hour work week, protection from dangerous or hazardous conditions on the job, social security and general welfare benefits.

All these did not come about because some great national leader wanted them. They happened because large numbers of ordinary people, a large percentage of whom were self-proclaimed socialists and communists, forced these changes in America.^{iv}

American Reaction to Socialism

The determination by working people that they should have some control over the environment in which they worked and the benefits they received from their work caused a tremendous amount of alarm to those who owned and financed American industry. Initially their efforts were confined to firing strikers, hiring thugs to beat up and kill pickets, or using their influence with the American government to outlaw unions.

The emergence of the Soviet Union as an entire country based on the principles of Socialism caused near apoplexy among American industrialists and financiers. Here was a country that was at least based on the principle that those who worked had the right to enjoy the fruits of their labor. Capitalists could not coexist with Socialists. Capitalists were determined to destroy Socialists.^v

There was another country in Europe that was looked on much more favorably than the Soviet Union. This was Benito Mussolini's "Corporate State" in Italy. It was Mussolini who contrived the term "Fascism." When asked what it meant, he came up with two one-word definitions: Fascism is reaction, and Fascism is Corporatism.^{vi}

By the second definition he meant two things. The first was that a nation should be run for the benefit of the corporations. The second was that the nation should be run as a corporation. The people of a nation would be like the employees of a company. They would do what they were told or be fired.

As one can imagine, this form of government had great appeal to not only American industrialists and financiers, but to those like them around the world. Capitalists worldwide lent support to Mussolini, and it was this support alone which allowed his regime to exist for as long as it did.^{vii}

But there was one more European movement which caught the attention of American Capitalists. This was Germany's National Socialist Democratic Worker's Party led by Adolph Hitler.

Henry Ford, founder of both the Ford Motor Company and the rabidly anti-Semitic *Dearborn Independent*, is mentioned in Hitler's *Mein Kampf* as inspiration for Hitler's struggles.

The support lent by American Capitalists was more than just moral. It was financial.^{viii} American Corporations such as Ford Motor, General Motors, Standard Oil, and ITT expanded their German operations during Hitler's military build-up to World War Two, despite being unable under German law to take any profits from these operations out of Germany.^{ix}

Even more important though was the legitimacy in the eyes of the German people lent to Hitler by the support of American Capitalists.

The Progression of Fascism

The origin of Fascism as it is described above is not widely known. Fascism is generally understood as the work of two "lone nuts," Mussolini and Hitler. Out of the economic chaos of post-World War I Europe, the dazed and confused people of Italy and Germany chose these two men as their leaders. Then there was a second World War, in which the noble Allied forces stamped out the terrible Fascists and restored Democracy and Capitalism to a grateful Europe.

One of the many absurd images rendered by the "lone nut" theory of Fascism is that the Germans and Italians simply woke up one morning to legions marching through their streets, burning books and murdering Jews, Liberals, democrats and anybody else who got in their way. It didn't quite happen this way.

In 1948, Milton Mayer went to live in Kronenburg, Germany, to find out from people who had survived the war how Nazism had come to power.^x The people he talked with were not the Generals or the Politicians. He sought out the *kleine Leute*, the "little people."

What he found were a tailor, his son, a tailor's apprentice, a cabinetmaker, a salesman, a student, a baker, a bill-collector, a bank clerk, a teacher and a policeman.

Out of the ten men Dr. Mayer befriended, all of whom were members of the Nazi party, only one saw anything wrong with Nazism. And this was after the war, after the revelations of the death camps and other Nazi atrocities.

It is tempting at this point to suppose some flaw in the German character that would allow such "ordinary" people to succumb to the madness of Nazism. This is of course a racist supposition, and it does as much to excuse us as Americans as it does to blame them as Germans.

The first lesson of Dr. Mayer's book is: This could happen to anybody. Sensible people, people who care about their friends and families, people like this can very easily turn their backs on those they are taught to see as "sub-human."

There is another very important lesson in Dr. Mayer's book. It is *how* Nazism came to power. There is of course the famous quotation from Pastor Niemöller. He describes how when the Nazis attacked the Communists, he was not pleased, but after all he wasn't a Communist, so he did nothing. Then they attacked the Socialists, and he was a little more concerned, but he wasn't a Socialist, so he did nothing. Then they attacked the schools, and the press, and the Jews. Still, he was neither an academic, nor a journalist, nor a Jew, and so he did nothing. Then they attacked the Church, and he of course was a Churchman, so he tried to do something, but then it was too late.

Fascism comes to power in small steps, each almost imperceptible from the one preceding it. Only if one is aware of what those steps are and where they are leading to, can one even hope to counteract them.

The Germans in the 1930's could not have known where Fascism was taking them. We in America in the 1990's do not have that excuse. We can know what Fascism is, how it works, and where it leads to.

That is, if we choose to look.

America's Continuing Support of Fascism

America's support of Fascism did not end at the beginning of the Second World War. It continued through the war and after the end of the war, right up to the present day. American Corporations continued to pursue "business as usual" with the country we had declared war against, all in the name of wishing to be able to preserve "business relationships" after the war was over.^{xi} Actions which resulted from these policies were no less than treasonous.

Through insurance agreements, American Corporations provided the Germans with the names, destinations, cargoes and departure times of American supply ships bound for Europe. Production agreements for war materiel, which were negotiated before the onset of open hostilities were scrupulously adhered to even as American soldiers and sailors were dying in battle against the Germans.^{xii}

In fact, if it were not for Hitler's decision to send the vast majority of his troops to fight the Soviet Union, and had not the Soviet Army crushed the German invaders, the initial outcome of the Second World War would have been much different.

The Nazis Go Underground

After Germany's defeat in the Battle of Stalingrad in January of 1943, it became obvious to the *Oberkommando der Wehrmacht*, the German General Staff, that military defeat was inevitable. Plans began to be made to take the Nazi party underground, insure its financial support, and continue to wage covert war against its enemies.^{xiii}

The central aspect of this plan was to offer the services of General Reinhard Gehlen, Hitler's Chief of Eastern European Intelligence, to the United States.^{xiv} He and his staff, were eventually flown to Washington. There they hammered out an agreement that Gehlen would assist the Americans to gather information on Eastern Europe and the Soviet Union, but that there would be "no mission to be assigned or material collected contrary to German interests."^{xv}

Indeed, from an Army document declassified in the early 1970's, we can see that not only was the Nazi chain of command still in effect after the formal conclusion of hostilities, but that Gehlen was acting on its orders. In May of 1945, as Gehlen was negotiating his usefulness with General Edwin L. Siebert,

Gehlen met with Admiral Karl Doenitz, who had been appointed by Hitler as his successor during the last days of the Third Reich. Gehlen and the Admiral were now in a U.S. Army VIP prison camp in Wiesbaden; Gehlen sought and received approval from Doenitz too!^{xvi}

Gehlen's Org went on to become the CIA's Department of Eastern European and Soviet Affairs, the NATO intelligence organization, and finally, the *Bundesnachrichtendienst*, the present-day German equivalent of the CIA. From the end of the Second World War, our view of the Soviet Union and Eastern Europe has been through the eyes of Nazi veterans, explicitly dedicated to the promotion of German, rather than American interests.

Clearly, any rapprochement between the United States and the Soviet Union was not in the interests of Germany. Gehlen's Org saw to it that the information it provided provoked tensions between its two wartime enemies.

In the words of Carl Oglesby, when the American Intelligence Community took in General Gehlen, it wasn't getting a gift horse. It got a Trojan Horse.^{xvii}

Besides the Nazi spies brought to this country to fight Communism, there was a larger number of German scientists brought to the United States after the war under Project Paperclip.^{xviii} Many of these were SS veterans, including SS Major Werner Von Braun, the "father" of the American space program.

But there were many German and Eastern European Nazis who were brought to America for purely political purposes.

The Republican Ethnic Heritage Council

Besides Germany and Italy, there were several other Eastern European countries which were run during World War Two by Fascist Parties. In Hungary, there was the Arrow Cross. Romania had the Iron Guard. The

Ukraine had the Organization of Ukrainian Nationalists. Bulgaria had the National Front. Slovakia had the Hlinka Guard. Croatia had (and has again today) the Ustache.

Each of these groups displayed overt and savage anti-Semitism, and unfailing allegiance to Adolph Hitler's Germany. War criminals from their ranks were tried right along with Germans at Nuremberg.

However, in the 1950's, Richard Nixon and the Republican Party found another use for these Eastern European Fascists. Nixon blamed Dewey's defeat by Truman in the 1948 presidential election to the "Jewish vote." When he became Vice President under Dwight Eisenhower in 1952, he established the Ethnic Division within the Republican National Committee. Curiously though, there were two ethnic groups not represented in the division: Jews and Africans.

In 1953, the Republicans made a change to immigration laws so that ex-Nazis, even ex-SS members, could emigrate to the United States. They came in droves. The new program was overseen by the Vice President himself. He even received these war criminals in the White House.

In 1968, Nixon promised that if he won the Presidential election, he would establish a permanent ethnic council within the Republican party. He won, and he did.^{xix} The Council survives to this day.

The Republican Ethnic Heritage Council is not just nestled on the fringes of the Republican Party, somewhere between the KKK and the NAAWP. It enjoys the attention and support of the most powerful members of the Republican Party. These include, but are not limited to, Senators Alphonse D'Amato, Orrin Hatch, Jesse Helms and Strom Thurmond; Congressmen Philip Crane, Robert Dornan, and yes, even Newt Gingrich.^{xx}

Now we see things like the Speaker of the House having to fire his choice for House historian because she feels a Junior High history textbook doesn't take into account "the Nazi point of view."^{xxi} Was Speaker Gingrich's choice of a Nazi apologist for House historian an honest mistake? Or is his initial choice consistent with other, less well known aspects of history?

The Conservative Revolution of the 1990's

Several people have commented that the History of the Future is not about history at all. It is about politics. I would argue that it is impossible to intelligently discuss the politics of the present day without an understanding of history.

Today we are seeing the beginnings of the same kinds of economic crises that were the cauldron for Fascism in the 1930's. We are seeing immigrants and minorities used as scapegoats for the problems of society as a whole. We are seeing pseudo-scientific works such as *The Bell Curve* purporting to prove the genetic inferiority of African-Americans in our society. We are seeing a willingness to use cost-benefit analysis to determine who should and should not receive health care in America. We are seeing a shredding of the social safety nets that are meant to help the most helpless in our society.

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79
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In my opinion, what we are seeing in America in the 1990's is precisely the same progression towards a full-scale German-style Nazi dictatorship that were taken in Germany in the 1930's. This time however, there are two important differences.

The first is pessimistic: If the United States goes Fascist, no other country in the world has the military or industrial strength to restore democracy. Advances in science, particularly in the areas of surveillance and mind control,^{xxii} are such that once such a dictatorship is established, it will affect the very destiny of humankind itself.

The second is a bit more optimistic. Unlike the Germans of the 1930's, we can know where the forces of Fascism are going and how they operate, if not how to counteract them.

But we cannot know this without knowing history.

Afterword

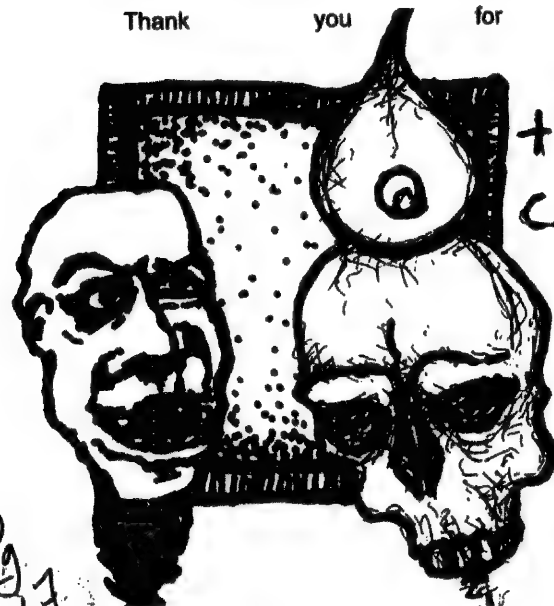
What I have tried to do in this article is give a sketch of the kinds of material I present in my weekly broadcasts. What I try to do on the History of the Future is provide even more information about our past so that we can understand the present and be able to anticipate the future.

Much of the work presented on the show comes from a man who is my inspiration for doing the show in the first place. This is David Emory, who has been researching the history, goals and methods of Fascism for the past 20 years.

In the course of his work, Mr. Emory has been conducting lectures and radio broadcasts, most of which have been preserved on audio tape.^{xxiii}

Those of you who are interested in getting more information about these topics, I can only advise to get hold of the available literature, get hold of Dave Emory's tapes, and listen to the History of the Future.

Thank you for your interest.



the thoughts
come faster
than
history

ⁱ Zinn, Howard. *A People's History of the United States*. HarperPerennial, New York, 1990

ⁱⁱ Scott, Peter Dale. *Deep Politics and the Death of JFK*. University of California Press, Berkeley, 1993

ⁱⁱⁱ Seldes, George. *Witness to a Century: Encounters with the Noted, the Notorious, and the Three SOBs*. Ballantine Books, New York, 1987

^{iv} Zinn, op. cit.

^v Sayers, Michael and Kahn, Albert E. *The Great Conspiracy*. Little and Brown, 1947. Reissued by Proletarian Publishers, San Francisco, 1973.

^{vi} Seldes, George. *Facts and Fascism*. In-Fact Incorporated, New York, 1943

^{vii} *ibid.*

^{viii} Pool, James and Suzanne. *Who Financed Hitler?* Dial Press, New York, 1978.

^{ix} Martin, James Stuart. *All Honorable Men*. Little Brown and Company, Boston, 1950.

^x Mayer, Milton. *They Thought They Were Free: The Germans 1933-45*. University of Chicago Press, Chicago, 1955

^{xi} Higham, Charles. *Trading with the Enemy*. Dell Books, 1983.

^{xii} Martin, op. cit.

^{xiii} Reiss, Curt. *The Nazis Go Underground*. Doubleday, Doran and Company, Incorporated, New York, 1944.

^{xiv} Simpson, Christopher. *Blowback*. Weidenfeld and Nicholson, New York, 1988.

^{xv} Hoehne, Heinz and Zolling, Hermann. *The General was a Spy*. Coward, McCann and Geoghegan, New York, 1971.

^{xvi} U.S. Army Document SHAEF D-95096, September 15, 1946, declassified FOIA release.

^{xvii} Oglesby, Carl. *The Secret Treaty of Fort Hunt*. Covert Action Quarterly Number 35, Fall 1990.

^{xviii} Blum, Howard. *Wanted: The Search for Nazis in America*. Quadrangle Books, New York, 1977.

^{xix} Loftus, John and Aarons, Mark. *The Secret War Against the Jews*. St. Martin's Press, New York, 1994.

^{xx} Bellant, Russ. *Old Nazis, The New Right, and the Republican Party*. South End Press, Boston, 1988.

^{xxi} Lexington Herald-Leader, January 10, 1995. *Gingrich fires his choice for House Historian*.

^{xxii} Bowart, Walter. *Operation Mind Control*. Flatland Press, Fort Bragg, CA, 1994.

^{xxiii} For those interested in getting copies of any of these tapes, there is a tape duplication service which makes them available. The service is called Spitfire. Their address is PO Box 170023, Ben Lomond CA, 94117-0023. The e-mail address is alcalame@ix.netcom.com. There is also a WWW site set up for Dave Emory's material. The address for this is <http://www.kfjc.org/Emory>.

Leftist Student Union

Weekly Meetings
Tuesday at 7:00pm
Student Center

Rm 238

email: jafehr00@pop.uky.edu
for info

Scott Weber
Sleep Spindle/ Death Trance
Friday 6-9am

BJ COSMIC
BREAKTIME

FRIDAY 6:30-9PM

Breaktime comes correct statewide and worldwide with the runnin' sounds of the underground DRUM AND BASS 1998 on 88 point one.

History: Started at WRFL in 1988 doing a general format show - 2-6am. Took over the Beat Bash in 1990, changed the show to Thru the Vibe in '95 and passed it on. Came back in 1995 with Breaktime to give Lexington its first taste of drum and bass.

Last Comment: DRUM & BASS two words. DRUM- provides the rhythm to stimulate the mind. BASS-provides the bump to move your behind. BEST LISTENED WITH BIG BINDS FOR THE

electro-fury, speed jung-a-bop. danceable funkosity, drums and suppa-big bass in yo face
aphex twin, cop shoot cop, sonic youth, m-zig, squarepusher, pholek, dj shadow, mouse on mars, FSOL

Garrick "Night Train" Reid
I want to Kiss your Mom
3-6am Friday

All the stuff that no one else has the Hooga to play. Listen to me or I jump on you and crush your skull.
October, I think. I joined because I thought it would make it easier to get laid. "Hey Baby, I work at WRFL. Let's go back to my place." I basically slept with all the other DJs, so in order to get my own show.
I am actually your conscience. Now go set a hobo on fire, already.
Black Sabbath(before Ozzy left), Hieroglyphics, Johnny Cash, Anything on Fat Possum Label, The JB, Trans AM, David Bowie(especially during the Ziggy Stardust Years), Curtis Mayfield, Social Distortion, That one guy makes me want to have sex, oh yeah, Marvin Gaye, Who?

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BECKY BRUCE
THE JAZZ CAFE
FRIDAY NOON-3PM

The coolest grooves from the 30's to the 90's, including rag, swing, big band, be-bop, fusion, funk, Latin, blues and modern jazz...plus everything in-between!
History: Becky Bruce became involved with WRFL through the news department in 1996. Since then, she's been doing everything possible to ensure that WRFL provides adequate public affairs programming to its diverse audience.
TOP FIVE: Charlie Parker, Glenn Miller, Teresa Brewer, John Coltrane, Nat King Cole
Last Comment: Remember, WRFL is tuned in to your concerns. Support your local music scene!

KRIS MCNIEL
GENERAL FORMAT/CELTIC HOUR
FRIDAY 3-5/ 5-6PM

A Description: how about "Kris Mix." So, I slam the Emo, blast the Chick Rock, dabble with the Punk, and slide the Break Beat in whenever you aren't lookin' for it.
Celtic Hour: I dig the celtic vibes, a little Pipe and Drums. Oh yeah, celtic music does have harps, no I don't do those kinds of dances, yes I'm in a clan, and England never really had the Stone of Destiny, they just think they did.
History: I worked in a restaurant where Ross Compton, WRFL DJ, also worked. After months of nagging, he finally convinced me to do my own show. So, in the summer of '97 I finally put headphones on to do 'my show.'

Mike Sullivan
Friday 9-noon

reality based rock n roll, jazz, blues, 70s cock rock, strong fear of techno, occasional heavy metal bombast with a touch of old school country
in 1997 drunkenly approached Brian King, wiped away a Guinness mustache and pleaded for a show.
John Coltrane, screaming trees, Ween, James Brown, PJ Harvey, Dean Martin, Miles Davis, Johnny Horton, David Byrne, Johnny Cash and more

PAGE
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Josie Corfield
Blue Yodel #9
Saturday 9-Noon
Delivering the Best Classic and New Bluegrass music in the Bluegrass Area. We keep you in touch with all the area Bluegrass events.
Bill Monroe, Ralph Stanley, Lester Flatt and Earl Scruggs, Alison Krauss, Doc Watson, Del McCoury, Charlie Waller.
Started in 1995. I wanted to subject area listeners to real cruel, I mean real cool music, the way music should be played; all acoustic. A fellow station member asked me to come aboard and so the show.
Bluegrass Rules!

Joe Vaughn and Eli Crane
THE LOCAL SHOW
Saturdays at 3pm
exhibits and features local music acts live on the air every show.
local show=local bands
we got involved at WRFL because of a love of music and a desire to succeed and progress the local music scene (or create a local scene)

Paul Sineath w/ Chris Buxton
Psychedelicatessen
Saturdays, 9pm-Midnight
Favorite bands: Beatles, Beach Boys, Frank Zappa, Sex Pistols, Public Image, Pink Floyd, Rolling Stones, Zombies, King Tubby, Jimi Hendrix, Capt. Beefheart, XTC, etc.

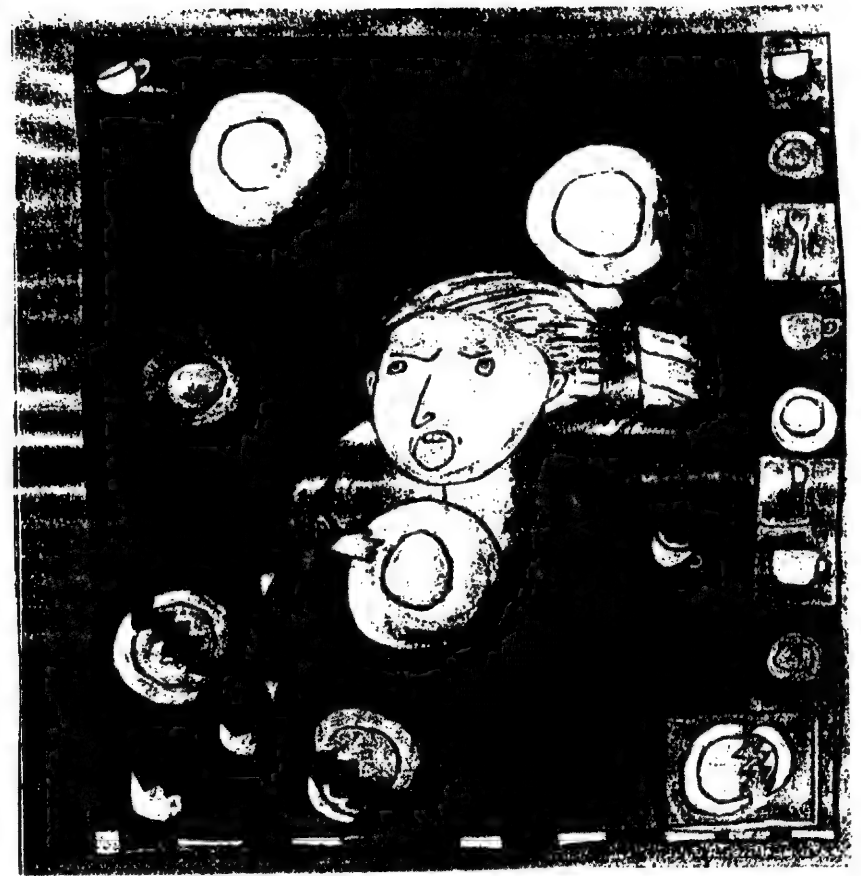
TONY MANUEL
SATURDAY 3-6AM → Alternate
My show is Hip-Hop, Punk, Alternipop, country twang, nothing but the green no shwag stlit dude.
TOP FIVE: Tribe Called Quest, Bob Marley, Jimmi Hendrix, Sunny Day Real Estate, Pixies
History: my best pal Claire hooked it up!

SAMEDI

SAMSTAG

SATURDAYS

Pg 71



Never Pay for Food Again: General Concepts and Case Studies
by Albert Rosenfeld

I. Introduction

In a few minutes, anyone can learn the ins and outs of receiving free unlimited food for life. Whether you prefer greasy animal flesh or nothing but nature's goodness, you can easily save hundreds of dollars per year. And its fun!

II. The Basics

Obviously, you need a job in food service. Chain restaurants tend to be easier to steal from, and its more socially responsible to steal from them. I know the wages are low, but secretly the boss expects you to steal anything not bolted to the floor. They may say "no free food," or "keep your freeloading friends out," but that is to make you feel really rebellious and anti-authoritarian. Bosses love those qualities in an employee. Networking is crucial. You must create a small community of friends in food service to maintain variety in your diet.

Famous Recipe Chicken

III. Case Study #1: Papa John's

Scoring 5-6 pizzas per shift should pose no problems. These last a few days with proper refrigeration, and are good barter material for other members of your network (see section II). It usually takes the average person four months or so to tire of pizza every meal. After this break-in period, a little creativity is needed. Papa John himself provides free containers for all your pre-sliced meat and vegetable needs. Also, shredded mozzarella comes in pre-packaged five pound bags for your convenience. Tomato sauce by the gallon is readily available, and is the perfect size for those pasta dinners for twenty. Coca-Cola products are virtually limitless, and come in both 2 liter and 20 ounce sizes. Accessories such as pizza cutters and industrial can openers are also available.



Who's your
daddy?

We Do Chicken

W
R
I
F
E
Score Big

IV. Case Study #2: Subway

Being the fresh **ALTERNATIVE**, Subway is your place for good variety and healthy food options in a free meal. Menu options are extensive, and with a little inspiration, almost any meal can be created in minutes. Custom-made sandwiches are a real treat for potential free-food networkers, especially when combined with a bag of chips and fresh chocolate chip cookies. Bonuses of Subway include frozen pre-cooked chicken breasts (regular and fajita-flavored), and cold-cut versions of any meat imaginable. \$10 worth of cherry KOOL-AID is easily obtained. Drawbacks: Sandwiches don't keep well, and they use low-grade cheese.

Meals

LIMITED TIME OFFER

V. Filling in the Gaps

Sometimes, special needs arise. For these times, simply shoplifting from your neighborhood Kroger is always an option. They are usually open 24 hours, but calling ahead is a good idea. For details, refer to the Jane's Addiction video, "Been Caught Stealing." For a quick bite between classes, free unlimited breadsticks can be had at Fazoli's, just a quick five minute walk from Whitehall Classroom Building.

VI. Conclusion

This article will get you well on your way to lowering your monthly expenses, freeing up extra cash for records, zines, and pornography. There are many other ways to get free food, from simply walking out of Cracker Barrel on a busy Sunday morning, to calling the customer service hotline on a bag of chips, to attending a Young Republican's meeting for the free pork chops and doughnuts. It's all up to you. And remember, only poor people pay retail in America.

~~\$10.99~~

One Large Up to Five Toppings

Expires 3/31/99. Not valid with any other offer. Valid only at participating locations. Customer pays all applicable sales tax. Additional toppings extra.

BETTER PIZZA.

FREE - Best up delivery dude

EAT PIE

Better PIE STUFF.
Better Pizza.

DON'T READ THIS, DUMMY!

Just Kidding

Sometimes i Really Really
Wonder about What
OUR CULTURE
does

to humanity...
i WORRY about filth.
Nothing is clean
except commercials.
Technicolor
Wazzle - daz
Perfect shine
Landmine.
Sterile.
Where is my
Mind? ...



words: jessi F.

image: Matt Minter

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"You know, feminists really tire me, they really bore me to death. Especially my generation. I can relate to it if you're talking about my mother's age or my grandmother's age and they're still angry and upset...For women to stand up and say, 'It's just not the same, men get all the chances, it's so hard to be a woman today,' they're basically dissing all the women in this century who have fought...The cage has been opened, and what you've got to do...is walk out of it." -Bjork (Bust -Fall/winter 1996)



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I never thought i would beg to differ so much with one of the musicians i most respect on this planet. Poor Bjork's got it all wrong!!! I really don't believe the whiny little passive aggressive ladies summed up in this statement by the queen of cool herself represent the voice of feminism. None of the feminists i know are saying "men get ALL the chances" (*whine*). Au contraire! Women just don't necessarily get all the SAME chances. It's no big secret that women still get paid .60-.80 cents to the dollar of a man in the same profession in most cases. Anyone would argue that "super succesful singer/songwriter" is not one of the professions where this is the case. Bjork is in no position to make such a blanket statement about the plight of the modern feminist movement.

Björk
Said
What?!

What is she talking about -- "her generation"?!! Women have indeed struggled in "her generation", although i doubt Bjork has very much firsthand experience with American welfare mothers or exploited Third World factory "workers" (read: glorified slaves"). Annie Downey writes in the fall '97 issue of *Hip Mama*, "My daughter's father has a job and makes over two grand a month; my son's father owns blue-chip stock in AT&T, Disney, and Campbell's. I call the welfare office, gather old bills, look for day care, write for my degree project, graduate with my son slung over my hip, breast-feeding." She struggles to raise two kids on a salary of \$5.50 an hour, barely paying the bills and constantly striving to get more out of life than the scorn that comes with being labeled a "welfare mother." Her grandmother calls and gives her advice, saying she shouldn't take "any job" because she "has a degree," she should "wait." Unfortunately, waiting isn't very sound advice when you're doing everything you can to raise two kids and finish your education. Annie Downey is strong, but she is only one of twelve million in America, one of the minority of that number who had the courage and soul to raise her voice in public. What about those who are too ashamed to speak up? They are reduced to mere "statistics." Even Annie says "I struggle against welfare, I struggle against the faceless number I have become."

I want my story. I want my life. But without welfare I would have nothing. On welfare I went from teen mom to woman with education ... Welfare gave me what was necessary to be a mother... Still, I cannot claim it. There is too much shame in me."

Another folly Bjork doesn't seem to credit to her generation is the extreme violation of human rights taking place as many corporations continue to exploit Third World factory (or "sweatshop") labour. Many companies move their factories to Third World countries in order to gain higher profit margins. A pair of Nike shoes, for example, costs around \$2.20 to produce, including labour and materials. A pair of Nikes straight from your nearest department store will cost you \$50-\$60. The tremendous profit margin goes towards worthy investments such as the multimillion pricetag salary of the professional athlete who agrees to wear the shoes on TV. In the countries where Nike and other products are produced, women can still legally be paid much less than men, and corporations take advantage of this fact. 80-90% of those employed by multinational corporations in the Third World are young women between the ages of seventeen and thirty. "The personnel manager of a light assembly plant in Taiwan told anthropologist Linda Gail Arrigo: 'Young male workers are too restless and impatient to do monotonous work with no career value. If displeased, they sabotage the machines and even threaten the foreman. But girls? At most, they cry a little.' (Ehrenrich and Fuentes, "Life on the Global Assembly Line", Ms.)

American companies currently do not abide by American labour laws in overseas factories. The spokespeople for most of these companies all say basically the same thing: that they have hired the factories to be run by subcontractors and that they are not responsible for the policies of the management. The only thing they expect from the factories is the ultimate product, and they often turn a blind eye to the processes that actually produce the product, such as forced overtime, incomes below subsistence levels, and squalid housing complexes. Bjork lives in a roomy flat in London, England, one of the richest countries in the world. So can the women



employed in these Third World factories simply walk out of Bjork's opened cage?

The modern feminist movement is all about progressive change. By reaching out to those people in need (American welfare mothers and Third World sweatshop employees are only two of many examples), we can only hope to make the world a better place one step at a time. We aren't about to be silenced by the overbearing opposition. The mainstream media will barely pay lipservice to some of the greatest global tragedies because funding comes from many large corporations, and needless to say, the corporations do not want any inhumanitarian images. Also, modern feminism does not dis "all the women who have fought," we look up to those who have fought and take their courage to heart as we fight our own battles in the world. If you have a cause that you believe is worth fighting for, then fight!!! There will almost always be opposition to any cause. The pressure to buckle will often get incredibly tense. But feminism is about providing the strength, support and voice for women in particular, and even men who sympathize with the causes, to change the world one step at a time.

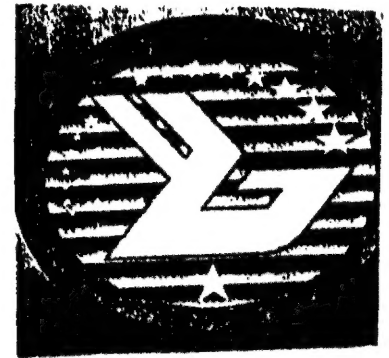
Feminism is a movement of social change, and it is sad that so many women of my generation (twenty-somethings) are so afraid to claim feminism due to negative stereotypes and homophobia. Women who claim feminism are often stereotyped as militant, unattractive lesbians. Part of the modern feminist movement is breaking down these stereotypical walls and confronting the homophobia that gives this stereotype power.



Bjork does not even acknowledge the fact that sexism still exists, though not to the same degree as it has historically. To quote Barbara Findlan, editor of *Listen Up: Voices from the Next Feminist Generation*, "Many young feminists describe growing up with the expectation that 'you can do anything,' whether that message comes directly from parents of just seeing barriers falling. But there's a point where you realize that while you may indeed feel capable of doing anything, you can be stopped--because of sexism. Maybe

you played Little League baseball but found yourself relegated to girls' softball at age thirteen. Maybe you were the smartest kid in your high school class, and were stunned the first time you heard a college professor say that women couldn't be great artists or mathematicians or athletes. Maybe your mother gave you *Our Bodies, Ourselves* and taught you to love your body, but that didn't stop you from being raped." Feminism helps give strength to women of all ages to fight back against sexism, ageism, racism, homophobia, among other things, and realize the fact that these are all political injustices. If only Bjork could remove that pesky blindfold...

By jessi



*Reprinted from Kwiet
GYRL #1

art credits:

j + todd dockery: 2, 13, 17, 31, 33, 36, 49, 54, 60, 67, 80

Matt Minter: 1, 8, 75, farewell

Jessi F: 31 + 32, 21

Dave Farris: 5

Bill Widener:

front + back



you
speak
to me
in such
a familiar
language.

People we sometimes let on the air...

CARA BROWER

ALTERNATE

Anything with good beat. I don't really have any favorite artists, but I love drum and bass, hip-hop, ambient, trip-hop, and some dub. I'll play anything that falls into these categories on my show.

History: Hmmm...pretty simple really. I like music and I had no life.

TOP FIVE: Tricky, DJ Delsel Boy (not really an artist, but spins some phat tracks), Dillinja-Dark (Drum n' bass DJ on Goldie's Metal Headz label), anybody on Rawkus Records (does that count?), Invizible Skratch Pikles

Last Comment: Everyone at WRFL Rulez

MARC HENSLEY

ALTERNATE

Eclectic. I think that ought to sum it up. I like noise & pop & funk & traditional Indian music & sound collage & jazz & rock-n-roll & hip-hop. If you do happen to catch one of my rare returns to the airwaves be ready for anything including a little spontaneous on the air multi-track collagin' of my own.

TOP FIVE: Frank Zappa, KRS-One, Negativland, Lou Reed, Johnny Cash

History: I got involved in the spring of 1996 and officially graduated in the spring of 1998. I got started because WRFL is the BEST radio station on the planet, and I wanted to help keep it that way. I miss my non-commercial college rock radio. Cincinnati radio sucks.

Last Comment: Keep up the good fight for those unknown artists that kick the collective ass of the corporate rock world with a mere strumming of an out of tune 74 Gibson.

BIN COMPTON

ALTERNATE

In exactly twenty words, "A three hour show of indie-rock/pop that is almost different from a lot of other shows on WRFL!"

TOP FIVE: Sunny Day Real Estate, Jawbox, Slint, Quicksand, Huey Lewis and The News

History: Started spring of '96. I was (and still am) dissatisfied with commercial radio and I wanted to be a part of spreading new, hard-to-hear (and sometimes hard-to-listen-to) music. I [also] knew one of the DJs, and he hooked me up.

Last Comment: No genre of music is better than any other genre, except the ones that I like are much better than the ones that you like. I'm a pretentious asshole.



Lester Peebes Picks the 10 most important movie lines.

10. Doctor Jones! Doctor Jones! You crazy Doctor Jones!!!
(Indiana Jones and the Last Crusade)
9. Gee Ricky, I'm sorry your mom blew up.
(Better off Dead)
8. These balloons blow up into funny shapes?
...Not unless round's funny.
(Raising Arizona)
7. Head! Pants! Now!
(So I Married an Axe Murderer)
6. This one goes to 11.
(Spinal Tap)
5. Pardon me, Holmes? What is it Bro?
(National Lampoon's Vacation)
4. There's no basement in the Alamogordo!!!
(Pee Wee's Big Adventure)
3. What do you mean, Flash Gordon approaching?!!
/ Boba Fett--Where?!!
(Flash Gordon/ Star Wars)
2. The thing about high school girls: I get older, they stay the same age.
(Dazed and Confused)
1. Great Zeus, below on earth it is now the eve of the longest day.
Very well then, RELEASE THE KRAKEN!!!
(Clash of the Titans)

Interested in volunteering at WRFL?....

We've got tons of opportunities here for students and members of the community.

* Be the DJ!!!--Despite popular belief, we do expect people to be able to speak clearly and be open to new and diverse music. DJs are required to donate time to WRFL other than the time of their show. Contact Claire Buxton and Kris McNiel.

* News reporters--we now have a news program that has been up and running consistently since fall 1996. you can anchor, report, or assist writing and production of Campus Voices. contact Becky Zani.

* RiFLe--you are here....if you've got creative cut n'paste skills, typing abilities, hell--if you can READ contact jessi F.

Thank you: Mike Agin, Tinky Winky, Becky, Shinsei, joey, everybody who wrote stuff or Submitted Art, and OUR listening audience.

-jessi



WATCH YOUR STEP.

Page
Forever Well